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THE UNIVERSITY OF ALBERTA

SYMBOLIC LANGUAGE AND GRIEF RESOLUTION IN THE DRAWINGS OF THE BEREAVED

BY

CONSTANCE GAGNON

©

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF EDUCATION IN COUNSELLING PSYCHOLOGY

DEPARTMENT OF EDUCATIONAL PSYCHOLOGY

EDMONTON, ALBERTA

SPRING 1993

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled SYMBOLIC LANGUAGE AND GRIEF RESOLUTION IN THE DRAWINGS OF THE BEREAVED submitted by CONSTANCE GAGNON in partial fulfillment of the requirements for the degree of MASTER OF EDUCATION IN COUNSELLING PSYCHOLOGY.

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Dr. P. Sartoris

Date: February 11, 1993

DEDICATION

To Barry, Adele, and Gene,

whose support and willingness to go without many

of the material comforts enabled me to fulfill a life-long dream

by entering graduate studies.

I am grateful to be sharing my life with such loving people.

Also, to Anna,

whose encouragement and belief in my abilities

is a constant in my life. I could not ask for a better, kinder friend.

ABSTRACT

The purpose of this study was to examine the drawings of adults who have lost a significant other in the past three years to determine if the images and symbols, and the themes which arose from those images and symbols, would demonstrate a movement toward grief resolution. As part of an interview process, each individual was asked to complete two drawings, resulting in a sample of twenty drawings. Certain focal points in the drawings were described in order to extract the images, symbols, and themes.

Analysis of the data revealed a clustering of images used by the participants to represent themselves, other bereaved, and the deceased; a clustering of images related to the element of time; and six metathemes: Shock, Anxiety, Control, Unfinished Business, Healing, and Growth. These metathemes indicated either unresolution, partial resolution, or resolution of the grieving process. Therapeutic implications for the use of drawings with bereavement counselling were then discussed.

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CHAPTER ONE
INTRODUCTION

A Death in The Family

Three and one-half years ago I attended the funeral of my maternal grandmother. As I sat listening to the priest speaking the eulogy, I watched my mother in the front row sitting with her sisters. She did not cry -- she would not cry. As she held her emotions in check, I could see the rigidity in her shoulders, the unnaturalness of sitting the duration of the ceremony without movement. Several days before, this woman, who hated to take even an aspirin, had asked for some valium so that she could keep her emotions 'under control' and not make a 'fool' out of herself. Just as at the funeral she did not cry, she did not cry at the reception afterwards or any time after that.

As time passed, however, my mother began to develop heart and stomach problems -- she had difficulty keeping food down. I could not help noticing that these symptoms were similar to some of the problems experienced by my grandmother during the last few months of her dying. Of course doctors diagnosed this as a 'constitutional predisposition'. Perhaps. I, nevertheless, found it very curious that these particular symptoms manifested when they did.

One and one-half years after the death of my grandmother, my mother expressed curiosity as to my use of drawings in working with my clients. I asked if her if she would like to be part of a project I was

working on for a course in advanced qualitative methodology that I was taking. She consented although she expressed reservations about doing a drawing, remarking that she had never been any 'good' at drawing. I explained to her that this was not about being good or being judged. It was an opportunity for a different type of expression, an expression that might allow her to learn something new about herself. I suggested that she might want to be curious about what new things she might learn.

We began with her completing a drawing of her most prominent image of how she felt about the loss at the time of the loss. She drew a hand at the top of the page and associated with it feelings of being alone. As she did so, the tears began. Crying now, she spoke about the guilt she had carried for the past one and one-half years for agreeing with her sisters to have her mother taken off of life-extending treatment even though her mother was in constant pain and had stated that she wished to die. My mother felt as if she had killed her mother.

Until my mother had done the drawing, associated to the image of the hand reaching out, and accessed the deeper levels of her psyche, she could not let herself experience the emotions which she had denied yet which are so intrinsic to the grief process. How much of her troubles with her stomach and her heart were related to suppressed grief and mourning in her attempt to 'be strong' and 'get on with life' I cannot say. The power of the mind-body connection is not to be underestimated, as the growing body of work in psychoneuroimmunology attests. What the

mind will not deal with, the body often does.

Another way of expressing the tendency of the body to deal with that which the mind will not is through the connection between the conscious and the unconscious. Time and time again in counselling, in assisting counsellors in their practicums for *Counselling for Personal Loss* and for *Relaxation Approaches to Counselling*, in my Dream Study Group, and in various workshops on the mind-body relationship, hypnosis, and healing through the Native American tradition, I have seen the power of the unconscious mind at work. I now view the conscious mind as the 'tip of the iceberg'. Through working on dreams and drawings and thus getting in touch with the non-verbal images of the language of the unconscious, I have seen individuals come to greater awareness of, and insight into, their lives and thus experience greater opportunity for integration and healing. This greater consciousness of their life-world better enables individuals for what existentialists describe as the necessity for acting on one's awareness and taking responsibility for one's life.

Purpose of the Study

The purpose of this study was to discover if the drawings of the bereaved would reveal a movement toward resolution of grief. Specifically, the study examined the drawings of ten individuals who have lost a significant other during the past three years. As part of an interview process, each participant was asked to do two drawings, resulting in a sample of twenty drawings. The first drawing used (a

current visualization of what the loss felt like at the time of the first interview) was collected at the beginning of the interview schedule. The second drawing (a visualization of what the loss felt like at the time surrounding the death) was collected several weeks later, after a history of the loss had been taken and the individual being interviewed was re-exposed to some of the feelings and emotions surrounding the death, resulting in a 'regressive focusing' which raised consciousness of the past loss. Using the work of Greg Furth (1988), certain focal points in the drawings were described in order to extract the images and symbols and the themes and metathemes which emerged from those images and symbols in order to discuss whether or not the themes and metathemes indicate movement toward resolution of grief.

Overview of the Thesis

Following Chapter 1, an introductory chapter, Chapter 2 contains a literature review which provides a survey of some of the more pertinent literature dealing with the consequences of unacknowledged and suppressed grief. Also explored in the literature review is the use of symbolic language and art as a method of accessing unconscious knowledge in working with the bereaved. In Chapter 3 the procedures for data collection and data analysis are described. Chapter 4 contains a brief case history, the drawings (laser color reproductions), and a discussion of the individual elements in the drawings for each participant. Following this, Chapter 5 contains an integration of the findings from Chapter 4. Therapeutic implications for the use of

drawings in working with the bereaved is then discussed in Chapter 6.

Definition of Terms

Unconscious -- Jung (1959) defines the unconscious as:

> everything of which I know, but of which I am not at the moment thinking; everything of which I was once conscious but have now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things that are taking shape in me and will sometime come to consciousness; all this is the unconscious (p. 55).

Symbol -- Jung (1964) defines a symbol as:

> a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meanings. . . .
>
> Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider 'unconscious' aspect that is never precisely defined or fully explained (pp. 20 - 21).

CHAPTER TWO

REVIEW OF THE LITERATURE

Introduction

> Give sorrow words: the grief that does not speak
> Whispers the o'erfraught heart, and bids it break.
>
> (*Macbeth*, Shakespeare, Act IV, iii, 209)

The greatest reason the words of Shakespeare are so widely embraced to this day is that they speak to universal truths of what it means to be human. The above words, spoken by Malcolm to MacDuff when MacDuff is brought the news that his wife and children have been slaughtered by Macbeth, are a poignant example of Shakespeare's ability to tap the human condition. Nearly four hundred years after these words were written, we find them to be no less true.

North American Society: A Death-Denying Culture

There is an inherent irony when we consider the essential truth of Shakespeare's words and the fact that our society, as a whole, is a death-denying culture, unlike other societies "where death is regarded as an accepted part of the recurring life cycle of one generation after another" (Simos, 1979, p. 3). We see this denial in the tendency to hide our elderly from sight in nursing homes and homes for 'senior citizens', and in the glorification of youth in advertising and in that epitome of

illusion, the Hollywood movie industry. That our culture is death-denying is also made obvious in the decline of public dying and death rituals (Aiken, 1991), and in the lack of sympathy extended by established institutions (Tagliaferre & Harbaugh, 1990), some of which allow only as much as three days 'compassionate leave' for those who have lost a loved one. This lack of sympathy can be seen as a consequence of the fact that generally, "our society frowns on the expression of emotion during grief and encourages denial" (Moss & Moss, 1989, p. 221). We often see those who appear to overcome grief very quickly as possessing strength. Typical of our 'cleanliness is next to Godliness' mentality, we want to see grief handled as antiseptically as possible -- too much emotion and grief is messy -- it implies lack of control, and perhaps even worse, our own mortality.

Loss of Significant Others

When we consider that in 1989 there occurred 392,661 deaths in Canada (Statistics Canada, 1991), we realize that for each one of those deaths there were many, many more bereaved left behind for whom the mortality of the ones they loved and their own mortality became an important issue. In the United States, there are two million funerals a year, approximately 800,000 of which leave grieving spouses behind (Tagliaferre & Harbaugh, 1990). Approximately eight million Americans experience the death of an immediate family member every year (Osterweis, Salomon, & Green, 1984).

"The Holmes-Rahe Social Readjustment Rating Scale, ranks the

loss of a spouse by death as more stressful than any other life-changing event" (Tagliaferre & Harbaugh, 1990, p. 11). While the death of a husband or wife is an emotionally devastating event (Osterweis et al., 1984), the loss of a child can affect the parents right through what would have been the growing years (Schneider, 1984). Although the loss of a parent is the type of bereavement most common in adulthood, and often not considered to produce serious side effects, Osterweis et al. (1984) cite several studies which have shown "a higher tendency to thoughts of suicide, an increased rate of attempted suicide, and higher rates of clinical depression" (p. 84).

While the emphasis in research and literature has been on grief and its effects on family members (Hocker, 1989), and until recently in particular, widowhood (Simos, 1979), we are now beginning to recognize that there are many others such as those with homosexual lovers or illicit lovers, or those with significant others dying of AIDS for whom grief is not and "cannot be openly acknowledged, socially validated, or publicly mourned" (Doka, 1989).

Unfortunately, whether or not grief is socially validated, mourning is a psychological necessity and a consequence of true grief (Hocker, 1989). Whatever the role, spouse, child, parent, lover or friend, the loss of a significant other can be one of life's most devastating experiences (Simos, 1979). "Human attachment bonds are established and maintained at emotional levels so deep that the mere fact of physical death cannot truly disrupt these bonds. Our biological and

psychological apparatus will not permit it" (Shuchter, 1986, p. 116). The loss of such attachments may be perceived as a threat to life (Simos, 1979). Morris (cited in Moss & Moss, 1989), "suggests that the fundamental crisis of bereavement is not the loss of the other but the loss of self" (p. 219). The loss goes beyond those who have died, "their qualities and characteristics, the intimacy created in the relationship, the gratification they provided -- but also of parts of the survivors that were disrupted and taken with the dying persons" (Shuchter, 1986, p. 22).

Refusal to Acknowledge Grief

> When we must deal with problems, we instinctively resist trying the way that leads through obscurity and darkness. We wish only to hear of unequivocal results and completely forget that these results can only be brought about when we have ventured into and emerged again from the darkness (Jung, 1969, p. 389).

For many of those who are survivors of the loss of a significant other, grief is so painful that they will attempt to avoid it by any means possible (Simos, 1979). Avoidance can take many forms. Denial is perhaps the most often employed form of avoiding the pain of loss. Some resist venturing into the fear, guilt and anger so often a part of the grief process by keeping busy: working harder, taking care of others, or becoming prematurely involved in another relationship. Although some may be conscious of the loss that accompanies bereavement, "they may not recognize their need to express their feelings" (Simon, 1981, p.

135). Some may convince themselves that the loss was not really that bad or that they did not really care (Schneider, 1989). Survivors may rationalize the death as a way of withdrawing feeling toward the deceased (Simos, 1979). For some it may not be their personality style to show painful emotions. "They may have always used defenses of suppression, isolation, and intellectualization to close themselves off, both inside and outside from emotions" (Shuchter, 1986, p. 315).

Shuchter describes a form of inhibited grief where individuals are aware of inner conflicts with respect to the loss yet despite conscious efforts are unable to cry or get in touch with their grief. Denial which takes the form of cognitive recognition of a loss without accompanying feelings is the defense of isolation. Isolation of feelings may occur for individuals who feel they cannot afford to let down emotionally if they are to accomplish reality tasks that must be faced, and in particular for men, who are often afraid of 'breaking down' and appearing weak. There are also individuals whose philosophy of life does not permit them to mourn; consequently, they overlook the fact that they have experienced a loss which affects their entire existence (Kast, 1988). Examples of this are people who base their beliefs on a religion that tells them their loved one has gone to 'a better place'. For such individuals, displays of emotion appear self-centered and indulgent, lacking in committment to their belief system. Kauffman (1989) describes another form of denial, self-disenfranchised grief. Here shame is a very important psychological component. People may feel

ashamed over feelings of guilt, helplessness, loneliness, rage, feeling out of control, or even hallucinatory experiences which are normal in grief.

Consequences of Denial

Elisabeth Kubler-Ross, in her famous book, *On Death and Dying* (1969), warned of the necessity of allowing relatives of the dying to work through feelings of shame, guilt, and grief as prolongation of such feelings results in physical and emotional ill health. While bereavement affects people differently, for those whose health may already be compromised, "bereavement can exacerbate mental and physical health problems, or even lead to death" (Osterweis et al., 1984, p. 3). It is not necessary to be in a state of poor health to suffer severe reactions to loss, however. A committee appointed by the Institute of Medicine to study the factors that affect the grief process synthesized evidence from many disciplines and found that in studies of parents anticipating the death of a child, recently bereft parents, and subjects whose acute grieving responses were revived in laboratory settings, there occurred alterations in cardiovascular, endocrine, and immune system functioning (Osterweis et al.). Since the effects of bereavement can be demonstrated to have such direct effects on our health, it seems all that more important that loss not be denied. "Unresolved grief festers like a deep wound covered by scar tissue, a pocket of vulnerability ever ready to break out anew. Incomplete or partial grieving leaves residue for future difficulties and becomes the forerunner for a wide range of

physical, emotional, and mental disorders" (Simos, 1979, p. 115). Those who deny their feelings may be particularly vulnerable after a significant loss (Schneider, 1984). Thus while it may be tempting to avoid the suffering and pain of grief, most researchers agree that such behavior may result in more lengthy and severe reactions than allowing oneself to experience them fully (Tagliaferre & Harbaugh, 1990).

While denial is the first reaction to loss, (Kubler-Ross, 1969; 1974), "and serves to provide a moratorium in time to protect the individual from a flood of emotions and a new reality" (Simos, 1979, p. 142), denial which goes on too long can prevent the healing process (Tagliaferre & Harbaugh, 1990). Nevertheless, it is important to remember that reactions vary among survivors in their early responses to loss and that people operate on multiple levels during grief, sometimes thinking, feeling, and behaving 'normally' (Shuchter, 1986). Loss is an inevitable part of life; consequently, so too are grief and mourning. Thus we must see mourning as essential, not as something pathological (Kast, 1988). "The current consensus is that individuals experiencing grief are distressed, they are not ill or diseased (Osterweis et al., 1984, p. 19). Unfortunately, while some therapists describe the importance of normal reactions of grieving, such as seeing the deceased, as a necessary part of the process of working through unfinished business with the deceased (Kast, 1988; Schneider, 1984), others interpret them as pathological.

Perhaps the most reliable indicator of maladjustment to grief is

the duration of time spent grieving. While Freud wrote as early as 1909 that a normal period of mourning would last from one to two years (Pollock, 1961), the modern view has been influenced by Lindemann's work with the survivors of 492 people who died in the fire at the Coconut Grove Nightclub in Boston in 1946 (Tagliaferre & Harbaugh, 1990). Lindemann (cited in Simos, 1979) stated, "With eight to ten interviews in which the psychiatrist shares the grief work, and with a period of from four to six weeks, it was ordinarily possible to settle an uncomplicated and undistorted grief reaction" (p. 40). Unfortunately, follow-up of subjects occurred only through the first year of bereavement. "The criterion of good judgment appeared to be the ability to leave the hospital psychiatric service and return home; thus it is not known how these people fared during the months that followed" (p. 40). Thus the timetable for grief set forth by Lindemann's work influenced professional thinkers for the next three decades; those who took longer than the prescribed number of weeks to 'get over' a loss were considered "maladjusted and treated as emotionally disturbed" (p.41). In contrast to the prescriptions set forth by Lindemann, Osterweis et al. (1984) state that it is generally agreed that 'progress', not necessarily 'getting over' a loss should be evident a year after a loss, and that help may be needed for those who exhibit as much distress at one year post-bereavement as at the time of the loss or for those who show no evidence of having begun grieving.

In considering temporality and 'normal' grieving, matters such as

the significance of the loss and the amount of time it takes the individual to become aware and accept the significance must be taken into consideration (Schneider, 1984). All too often it is taken for granted that anticipatory grieving diminishes the grief once death occurs, especially in cases of long-standing terminal illness. It is important to remember, however, that the *loss* of the spouse or significant other does not occur until the actual death, "and there is only one way that anticipation can lessen the emotional impact of the actual loss itself; that is, the knowledge of impending death can lead the surviving spouse to detach emotionally in a premature fashion" (Shuchter, 1986, p.69). Perhaps the most positive aspect of anticipatory grieving is not so much that it diminishes grieving once the loss has occurred, but that it provides the opportunity for people to talk to the terminally ill patient, to say things that cannot be said once the death has occurred (Kubler-Ross, 1974).

Unanticipated or sudden death, on the other hand, leaves survivors with unfinished business, with missed opportunities to say good-byes (Shuchter, 1986). Such missed opportunities can result in feelings of guilt which can hamper the grief process. Simos (1979) goes so far as to state that "although we no longer find grief listed as the cause of death on death certificates, recent research points to a direct connection between the sudden loss of a loved one and chronic loneliness as a factor in premature death" (p.116). As long as individuals feel anger over abandonment, or any other strong unresolved emotions, they will be unable to 'let go' of their pain and

'move on' (McCarthy, 1988). This 'letting go' is, of course, the opposite side of the coin where letting go is just one more form of avoiding having to deal with the experience of loss (Schneider, 1984).

Confronting the Reality of Loss

Of all the tasks of bereavement the most important is confronting the reality of the loss, learning to deal with the onslaught of feelings, and living with the pain (Shuchter, 1986). While it may be tempting to avoid and deny the suffering, grief work and healing can only be accomplished from immersion in the pain (Kast, 1988; Simos, 1979; Tagliaferre & Harbaugh, 1990). True emotional acceptance takes effort and time and pain. When this is accomplished, it becomes possible for a new self-awareness to come into being (Kast, 1988). Thus, "healing comes from immersion in the pain, actually a reattachment through memory to the valued object, the ability to endure the pain of grief, eventual relinquishment of the attachment, and finally reattachment to new people, values, and goals" (Simos, 1979, p.38).

Because we have been conditioned by modern science to believe that living with pain is not necessary, many of us choose to suppress the pain of grief, not realizing that suppressing such pain, unlike the pain of illness or surgery, brings a suffering of its own (Tagliaferre & Harbaugh, 1990). While some medical practitioners and medical therapists believe that short-term and limited use of anxiolytics and anti-depressants may sometimes be necessary (Shuchter, 1986), many professionals believe such interventions only complicate the grief

process unless used for purely medical reasons (Tagliaferre & Harbaugh, 1990). Osterweis et al. (1984), citing the work of Morgan (1980), state that "many clinicians and theorists who view grief as normal believe that the use of drugs to reduce stress will interfere with the adaptive value of 'grief work', and that failing to grieve or suppressing grief predisposes the individual to later mental disorder or medical disease" (p. 53).

Symbolic Language and Messages From the Unconscious

In his writings on compensation Jung states that "as a rule, the unconscious content contrasts strikingly with the conscious material, particularly when the conscious attitude tends too exclusively in a direction that would threaten the vital needs of the individual" (Jung, 1969, p. 253). It was his belief that consciousness develops from the creative matrix of the unconscious (Clift, 1986). It as if the images of the unconscious seem "bent upon altering and widening consciousness" (Whitmont,1978, p. 48).

Jung viewed spontaneous image production through dream, fantasy, and art as "vitally indispensable sources of information and guidance supplied by the healthy -- not the pathological -- aspect of the psyche" (Whitmont, 1978, p. 36). He believed that relating to the images and symbols of the unconscious as valid allows an unfolding of the inner life (Allan, 1988). For many in our highly logical, rationalistic culture this is difficult. Recent Western development "has concerned itself predominantly with the practical utilization of external things and

external needs and has in our day culminated in fact- and logic-oriented positivism" (Whitmont, 1978, pp. 16-17). Unfortunately such a philosophy finds it difficult to understand or value the symbolic language of the unconscious. The unconscious has a different logic. Intensity and association, not time and space are the ruling categories (Clift, 1986). Symbolic language is, nevertheless, valued by people the world-round. It is the language of dreams, religion, and literature. For many it has also come to be valued as a healing agent (Furth, 1988).

Perhaps there is no twentieth-century thinker who has contributed more to our understanding of symbolic language and the symbol-making mechanism than Dr. Carl Jung (Kolokithas, 1989). It was his belief that one of the chief functions of the therapist is to mediate the transcendent function of the client -- that is, to help the client "to bring conscious and unconscious together and so arrive at a new attitude" (Jung, 1969, p. 74). The symbol is the expression of the transcendent content (Kolokithas, 1989), in personal work, the 'bridge' between two realities, between consciousness and the unconscious (Clift, 1986). The symbol has the ability to refer to something so deep and complex that consciousness is unable to grasp it all at once (Furth, 1988). It is helpful to understand this ambiguity if we remember that no symbol has a universal meaning (Allan, 1988). There is danger in reducing symbols to specified, rational explanations -- explanations which result in a meaning which in fact is less than the symbols themselves (Clift, 1986).

If symbols are not to be taken as universal, one might ask. "What

is the point in working with them in a therapeutic fashion?" Once again, it is important to remember that the symbol has the ability to draw together and unite experience (Cook & Dworkin, 1992). It is an expression of the transcendent function:

> We must remember that unconscious material originating in the psyche will remain in the psyche while manifesting itself externally in outer world difficulties, as if to say to consciousness, 'Look at me! I am here!' These difficulties and adaptations appear symbolically in drawings or dreams. Following the symbol, we approach the complex in which the problem is intermingled and we allow the energy connected to the complex to flow. Since the energy can no longer remain stagnant, it begins to flow as we encounter it, and it can then be brought to consciousness (Furth, 1988, p. 2).

Accessing the Unconscious

Since Jung first discussed the use of active imagination as a way of mediating the transcendent function for clients, that is, bringing about a "collaboration of conscious and unconscious data" (1969, p. 82), a variety of techniques -- some of which have proven helpful in working with the bereaved -- have proliferated for accessing the unconscious. Art therapists have become adept at using art for diagnostic purposes (Davis, 1989). "Art activity is a conscious process which gives concrete form to feelings, which are often unconscious" (Dalley, 1987, p.2).

Psychiatric facilities and mental hospitals use painting, modeling, dance, music, and writing to help patients express their problems (Hannah, 1981). Wadeson (1980) used 'art psychotherapy' with patients who were depressed, suicidal, schizophrenic, suffering from manic-depressive psychosis or even alcoholism. She discovered that even those whose art expression was minimal or undeveloped achieved important insights and changes through reflecting on their images. Capacchione (1989) has helped many people to deal with physical illness through her books which teach therapists and lay people alike to employ journal-keeping and drawings to access unconscious knowledge. She writes of her work on her own life-threatening collagen disease:

> By drawing and writing in my journal, I learned that art imagery and written metaphors could yield jewels of wisdom buried inside my own body, inside my creative unconscious. Poetic and graphic images spoke eloquently of my state of being. The clarity of these images had healing power. When one of these images appeared it was as if a light went on inside my puzzled mind. I would respond, 'Ah! So *that's* what's going on.' (pp. 10 - 11)

While art therapy employs active methods to experience or cathect feelings (Davis, 1989), Allan (1988) found in working with children that even a passive imaginative expression in the presence of the counsellor with no interpretation can be cathartic. Morrison (cited in

Sheikh & Sheikh, 1991) has found in his work with the bereaved that "the use of imagery techniques within psychotherapy can greatly assist a therapist in his grief work with a client" (p. 78). Sheikh and Sheikh (1991) also cite, along with their own work using guided imagery to facilitate the grieving process, that of Aguilar & Wood, 1976, Melges and DeMaso, 1980, Morrison, 1978, and Williamson, 1978. In discussing the use of guided imagery in working with the bereaved, Shuchter (1986) describes the goal as "a gradual development of mastery -- not 'getting it out for once and for all', but learning to tolerate the emotional pain, so that the bereaved can have freer catharsis and can decrease the limitations that avoidance created in their emotional and day-to-day practical lives" (p. 318).

Others have employed different techniques of 'art therapy' for accessing emotions and unconscious contents in facilitating grief work. Kast (1988) used the dreams of the bereaved as a way of assisting mourning. Reeves and Boersma (1989) employed ritual for use with maladaptive grieving. Cook and Dworkin (1992) utilized the use of ritual and the designing of symbols for remembrance in their work with the bereaved. Citing six studies also employing art therapy with the terminally ill, Tate (1989) explored several of the images, symbols, and themes of death which appeared in their drawings and projective tests before conscious awareness of death. In working with the terminally ill, Furth (1981) made use of drawings in order to access unconscious data as a way of assisting them with bereavement issues. Furth's work with

the drawings of ill children and adults and their families (1988) demonstrates how tremendous amounts of information about psychic contents can be released through drawing. He states that through such a release "the individual encountering a difficulty now has the possibility of pulling unconscious elements into consciousness, dealing with them, and thus transcending the problem" (p. 10).

Drawing and Bereavement

While a review of the literature demonstrated a body of work dealing with art therapy and the dying, it revealed very little research done from the perspective of working with the drawings of individuals who have lost a significant other. Using art therapy with two children, Simon (1981) found that their use of paint and clay enabled them to express feelings of anger. One of the children, who had repressed memories of a younger brother's death, was only able to remember his brother and the confusion surrounding the death after the creation of symbolic ship burials in clay. In working with a nine year-old boy presenting with severe psychosomatic symptoms who had lost his twin brother at birth, Small (1988) employed art therapy with the child, along with parent and family interviews to facilitate mourning. Landgarten (1981) used drawings with an eleven year-old boy who seldom washed and refused to bathe, causing distress to family and teachers. Her work with the boy resulted in insight for the boy after he drew a picture of a boy in a shower with a person standing by the sink. While discussing the drawing's content, the boy, in tears, stated that while he was in the

shower he had found out his mother had died in the hospital. Art therapy was used to help him resolve his grief and mourning. Davis (1989), using group process with grieving children, employed drawings, puppets, story-telling, and modelling with clay. Segal (1984) found that the use of symbolic communication such as music, art and body movement assisted children in breaking through painful blocks which prolonged the grieving process.

Conclusion

Often, in therapy, we have to deal with individuals who have lost a significant other and yet did not mourn the loss sufficiently (Kast, 1988). Many present with symptoms of depression or because of their doctors' suggestions or referrals on suspicion that physical symptoms may be psychogenic (Morrison, 1991). When a history is taken, the therapist may discover the loss of a significant other has occurred, perhaps during childhood, during adolescence, or even as recently as in the past year. Clients may state, however, that they are over the death and have 'gotten on' with their lives. While consciously they may believe this to be true, the unconscious and the body know it to be otherwise. They may continue on, believing the grieving dealt with or complete until the resulting one-sidedness of consciousness demands a compensation as a "means of balancing and comparing different data or points of view so as to produce an adjustment or rectification" (Jung, 1969, p. 288). If the grieving has not been completed, not been worked through, it is as if a part of the individual remains with the deceased, a

part that must be consciously acknowledged and reclaimed if healing and growth are to occur (Feifel, 1990; Kast, 1988; Worden, 1985).

Summary

Research literature dealing with the consequences of unacknowledged and suppressed grief has been discussed. Jung's ideas on the compensatory function of the unconscious and symbolic language and the use of art as a means of accessing unconscious awareness, so necessary to integration, balance, and the healing process, have also been discussed. While research on the use of art therapy with those who have lost a significant other has been explored, nowhere in the literature is there research done working with the drawings of the individual adult who has lost a significant other. The purpose of this study is to address this lack of research through the collection, description, and analysis of the images and symbols, and the themes and metathemes which arise from those images and symbols, in the drawings of adults who have lost a significant other, specifically, during the past three years.

CHAPTER THREE
METHODOLOGY

Since I have an interest in the phenomenon of bereavement from a perspective which accesses unconscious contents and the awareness arising therefrom, rather than merely from conscious awareness, I decided to take the opportunity to employ the drawings of those who have lost a significant other in the past three years.

Sample and Data Collection

The sample consists of a set of two drawings from each of ten adults who have lost a significant other during the past three years, resulting in a sample of twenty drawings. While there is much confusion in the literature regarding the duration of normal grief, Osterweis et al. (1984) state that satisfactory resolution varies "in terms of an ability to return to an earlier level of psychologic functioning. . . . although it is generally agreed that progress should be evident a year after a loss" (p.65). Simos (1979), in discussing the ways individuals react to grief, states that "there can be no cookbook approach to helping the bereaved nor can there be a set timetable for the grief process" (p. 127). She does suggest, however, that important events such as birthdays, and anniversaries must be experienced at least once so that the bereaved can become aware of the pain of living through the event without the loved one. Schneider (1984) believes that intense physical vulnerability in normal grief "continues to be present for at least a year or 18 months"

(p. 15), while emotional vulnerability, which usually diminishes in six to nine months, may last a year or more "until every anniversary has been experienced at least once" (p. 15).

Graduate students were asked to follow a questionnaire (see Appendix) in interviewing individuals who have experienced the loss of a significant other during the past three years. Ethics clearance to conduct the study was given by the Department of Educational Psychology Ethics Review Committee. The interviews were audio-taped and then transcribed by the interviewer. Included as part of the interview process was a consent form to be signed by both the student and the participant agreeing that all information arising from the interviews may be used for teaching and/or research purposes, while at the same time providing anonymity and confidentiality for the participant. Participants were informed that they had the right to change their minds with respect to consent at any time.

During the first interview participants were asked to draw the most prominent image of what their loss felt like at the time of the interview. A second drawing (a visualization of what the loss felt like at the time surrounding the death) was collected during a second interview two to three weeks later, after a history of the loss had been taken and the individual being interviewed was re-exposed to some of the feelings and emotions surrounding the death, resulting in a 'regressive focusing' which raised consciousness of the past loss.

Data Analysis

Included with each participant's drawings (laser color reproductions) is a brief case history giving the age and gender of the bereaved and the age, role, and cause of death of the significant other, along with the amount of time since the death occurred.

Listed below are the steps followed in analyzing the participants' drawings.

1. The two drawings of each individual were discussed separately. The drawing dealing with the individual's most prominent image of what the loss felt like at the time surrounding the death was first described and then the individual's most prominent image of what the loss felt like at the beginning of the first interview. In an attempt to describe the images and symbols contained in the drawings, the role of certain focal points described by Furth (1988) were discussed: color, shading, shape, size, placement, direction of movement, barriers, and missing items.

2. Next, the two drawings were compared to see if the themes indicate a movement toward resolution of grief.

3. The images and symbols contained within the individual's drawings, along with the themes extracted from them, were then listed in tabular form.

4. Steps one to three were performed for each individual's set of drawings.

While the literature review attempted to demonstrate validity in

citing the work of those who have successfully used art as a form of therapy, perhaps the consideration in this type of study is more to the point of what phenomenology describes as empathic generalizability -- that is, the description of the participants' drawings and what that means in terms of resolution of grief should speak to a universality which resonates with the experience of the reader. This is what Shapiro (1986) describes as a 'self-verification' wherein the reader senses "a certain harmony or response between an evolving formulation and its felt meaning, the bodily aftermath of experience as lived" (p. 177).

The reliability of the thematic clusters was ascertained by having another therapist, experienced in bereavement counselling, ascertain whether or not the drawings indicate a movement toward grief resolution. One hundred percent consensus was reached on which drawings indicate unresolution, partial resolution, or resolution of grief

In terms of reliability, working with the messages from the unconscious is personal and subjective -- on the part of both the one doing the drawing and the one interpreting. One can only hope as phenomenologists do that the findings are generalizable and speak to some common truth.

Data Presentation

This section involves an integration of the analysis of the participants' drawings in tabular form so that an overview of the data is readily observable. The images, symbols, and themes extracted for all participants' drawings dealing with a visualization of what the loss felt

like at the time surrounding the death of the significant other are depicted In Table 1. The participant's drawing (by number) is listed in column one and the images and symbols for that drawing in column two. The themes extracted from column two are listed in column three.

The images, symbols, and themes extracted for all participants' drawings dealing with a current visualization of what the loss of the significant other felt like at the time of the first interview -- three months to three years after the death -- are depicted in Table 2. The participant's drawing (by number) is listed in column one and the images and symbols for that drawing in column two. The themes extracted from column two are listed in column three.

The images used by the participants to represent themselves, other bereaved, and the deceased are shown in Table 3 and the images used by the participants to represent the element of time associated with the loss are shown in Table 4. The images for both Table 3 and Table 4 are listed in column one and what they represent is listed in column two.

A first order cluster of the themes listed in Table 1 and Table 2 is depicted in Table 5. These metathemes are listed in column one; the thematic clusters in column two and the drawings to which they apply in column three.

A further abstraction of the metathemes listed in Table 5 is illustrated in Figure 11. This abstraction demonstrates the overall process of bereavement as derived from the metathemes.

The metathemes abstracted from all participants drawings are

then listed in relation to the resolution of the grief process in Table 6.

CHAPTER FOUR
PRESENTATION OF DATA

Introduction

This chapter contains an analysis of the individual elements in each participant's drawings. Preceding the two drawings of each participant is a personal information section giving the age and gender of the bereaved, the age, role, and cause of death of the significant other, the amount of time since the death occurred, and any other significant losses in the previous five years. Following the two drawings of each participant is a descriptive analysis of each drawing, including a comparison of the two drawings for each participant to discern if any progress in grief resolution has occurred.

Participant No. 1

Individual elements or images and symbols have been extracted from the drawings of Participant No. 1, listed as Figures 1.1 and 1.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 1 is a 44 year-old female who lost her 73 year-old mother three months previously. The mother had been bedridden for three years and seriously ill for approximately one. The participant stated that the loss of her mother brought up buried thoughts from the past that were negative and had opened up a lot of

sores that needed to be healed.

Figure 1.1. Participant No. 1's drawing of her most prominent image of the loss at the time of the death.

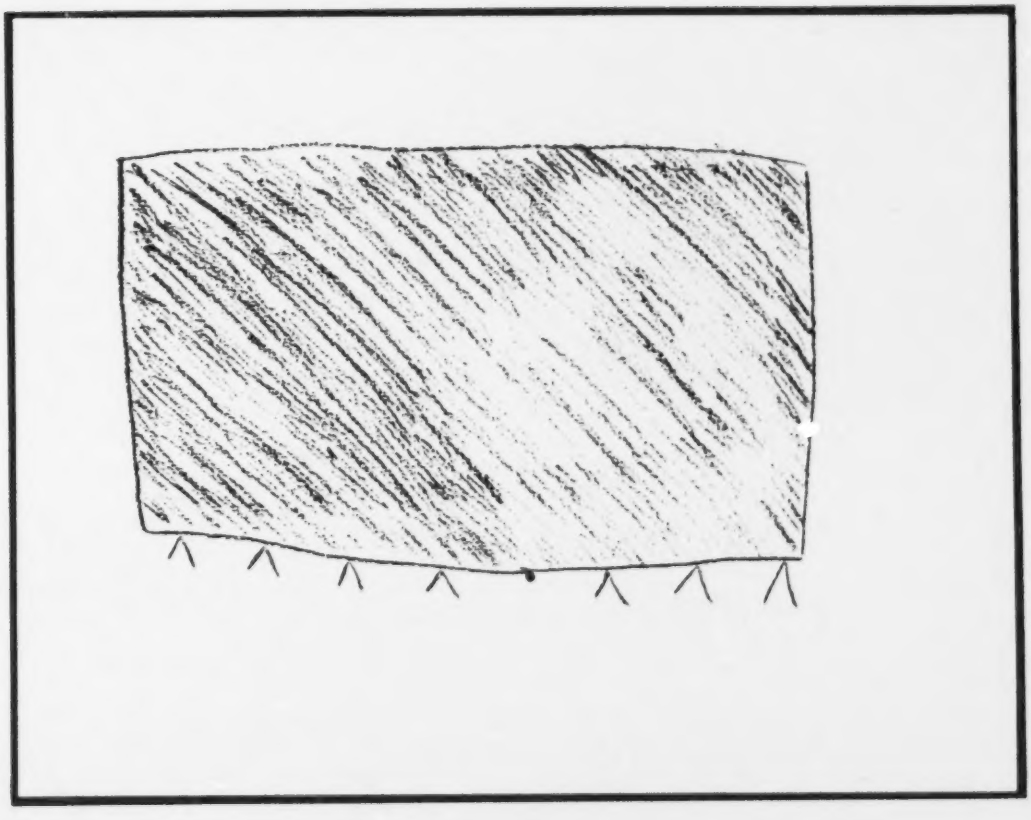
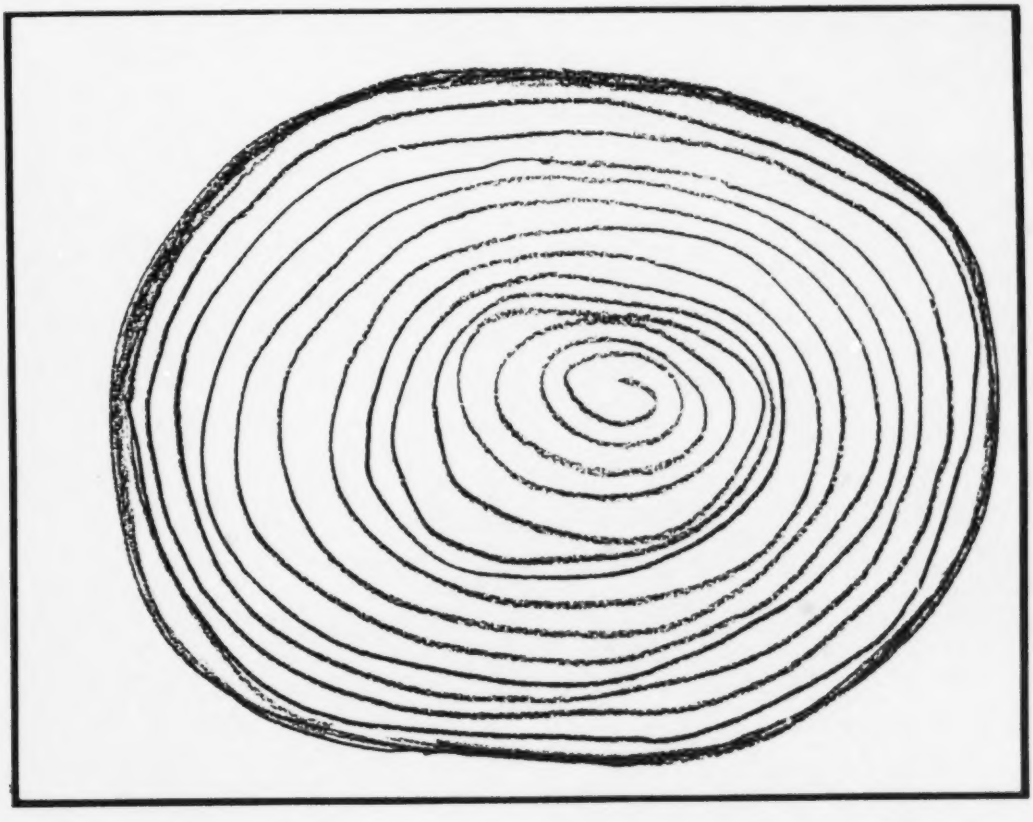


Figure 1.2. Participant No. 1's drawing of her most prominent image of the loss three months later.



Descriptive Analysis of Drawings.

Figure 1.1 is a drawing of Participant No. 1's visualization of what the loss felt like at the time surrounding the death. While the drawing is abstract in conception, the overall image is of being overwhelmed or overburdened. That the rectangular shape fills up such a large part of the page and is so huge in proportion to the figures which appear to support it, contributes to the idea that it is overwhelming. Along with the color black's associations with death (Kast, 1992), the black shading of the rectangle can be seen as a reflection of dark thoughts about the loss -- perhaps the participant is expressing anxiety about her ability to deal with her grief. Tiny as it is in proportion to the weight it is attempting to carry, the orange circle appears to be the focal point of the drawing in its intensity. As such it can be taken to represent the bereaved, tiny in proportion to the loss she must bear. In a drawing the color orange often indicates a suspenseful situation or decreasing energy (Furth, 1988), both of which would seem appropriate for the situation. The blue figures would seem to indicate that the participant does have some support; nevertheless, she appears to be overwhelmed by her loss.

Figure 1.2 is a drawing of Participant No. 1's visualization of what the loss felt like at the time of the first interview -- three months after the death of her mother and before she was re-exposed to the feelings and emotions surrounding the death. Once again the participant has chosen an abstract image to illustrate how she feels about the loss, the overall impression of the drawing being one of a movement toward the center.

A heavy shading on the outer boundary of the spiral emphasizes that there is nowhere to go but back to the center. Such counterclockwise spiralling "suggests an involution of energy back to the center, or into the unconscious" (Fincher, 1991, p. 134). As the ego is threatened by the loss, there is an attempt at containment. The movement is back to the center, back to the deepest layers of the psyche, to the Self. It is here that Jung believed that wholeness and healing occur. That this process is a painful and even a fearful experience can be seen in this drawing. The movement spirals down from outside to inside leaving one with a sensation of helplessness and a loss of control, of being 'sucked in', as with a whirlpool. There is also an element of the unknown in the use of black as the only color for the drawing. Black is often used to symbolize the unknown (Furth, 1988), and the death of a loved one and the loss which results often leads to an encounter with the unknown. Going into the unknown, all guideposts gone, is very often an experience filled with anxiety and fear.

Synthesis of Drawings in Terms of Grief Resolution.

When this drawing is laid over the previous one, it is apparent that there is some movement of energy as it is not as condensed; however, the participant is still overwhelmed by her loss. A comparison of the two drawings indicates that there has been no progress in terms of grief resolution. This could be the result of the short time which has passed since the death -- only three months. It is also possible that some of the feelings of helplessness and anxiety might be accounted for

by the fact that the participant found that the loss of her mother had "opened up a lot of sores".

Participant No. 2

Individual elements or images and symbols have been extracted from the drawings of Participant No. 2, listed as Figures 2.1 and 2.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 2 is a 46 year-old male whose wife died of cancer eighteen months previously. Eighteen months before her death, she had been diagnosed with breast cancer. The participant stated that he had obtained "closure" with respect to his loss through "willpower" and "power of mind".

Figure 2.1. Participant No. 2's drawing of his most prominent image of the loss at the time of the death.

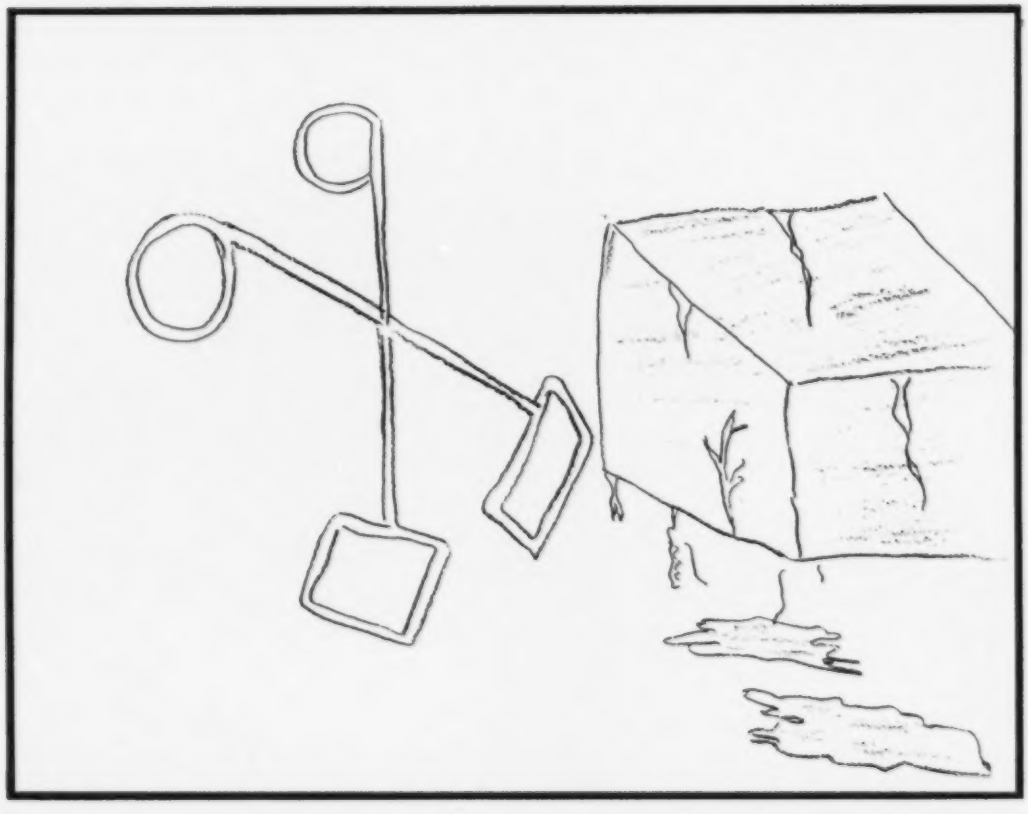


Figure 2.2. Participant No. 2's drawing of his most prominent image of the loss eighteen months later.

Descriptive Analysis of Drawings.

Figure 2.1 is a drawing of Participant No. 2's visualization of what the loss felt like at the time surrounding the death. The overall impression of the drawing is a feeling of being shattered, of some unknown, outside force in control. The image of a square ice-cube implies an attempt at containment, a need to 'freeze' or control one's feelings. Both the ice cube and the water are a light blue, a color which often denotes distance or withdrawal (Furth, 1988). The fact that the right edge of the ice cube is off the side of the page appears to support the sense of distancing. As Furth tells us, "Edging is like hedging. It is a method of getting involved partially but not being fully committed" (p. 61). That the participant's attempt to control his feelings is not completely successful is seen in the fact that the ice cube is cracked and water is dripping from it. It is as if the drawing is saying that this is an individual for whom control is very important, but unknown, outside forces are actually in control as is seen through the drawing of the huge black tongs. That the tongs have been drawn in black indicates a possible projection of negative thoughts as if the unknown force is somehow felt to be a threat. Thus when the outside force strikes, the individual feels shattered, feels as if he has lost control.

Figure 2.2 is a drawing of Participant No. 2's visualization of what the loss felt like at the time of the first interview -- eighteen months after the death of his wife and before he was re-exposed to the feelings and emotions surrounding the death. The overall impression is of a feeling

of disintegration, of not being whole. Often in drawings the circle is seen as a symbol for the archetype of the Self. It appears then that the participant is himself experiencing a feeling of disintegration as though a part of him is missing. This abstract drawing of an irregular, incomplete circle suggests a lack of energy with the bottom line trailing down. The broken circle takes up little of the paper; the amount of white space left supports the feeling that the individual is lacking in energy. The shapelessness of the circle and the lack of color or shading convey a feeling of emptiness. This feeling of emptiness, along with the use of black as the only color, indicates a projection of negative feelings, a possible depression.

Synthesis of Drawings in Terms of Grief Resolution.

When this drawing is placed over the participant's first drawing, the broken circle occupies the same position on the page as the pincers of the tongs. It is as if the unconscious is saying that when the participant no longer feels in control, when the barriers are shattered, he feels as if he begins to come apart, he loses his shape, a part of his Self. It appears then that there has been very little movement or progress in terms of grief resolution. The fact that the participant commented that he had obtained "closure" with respect to his loss through "willpower" and "power of mind" appears to be contradicted by the symbolic language of this drawing. His conscious attitude is obviously compensated for in the drawing; one and one-half years after the death of his wife, he is in a state of denial.

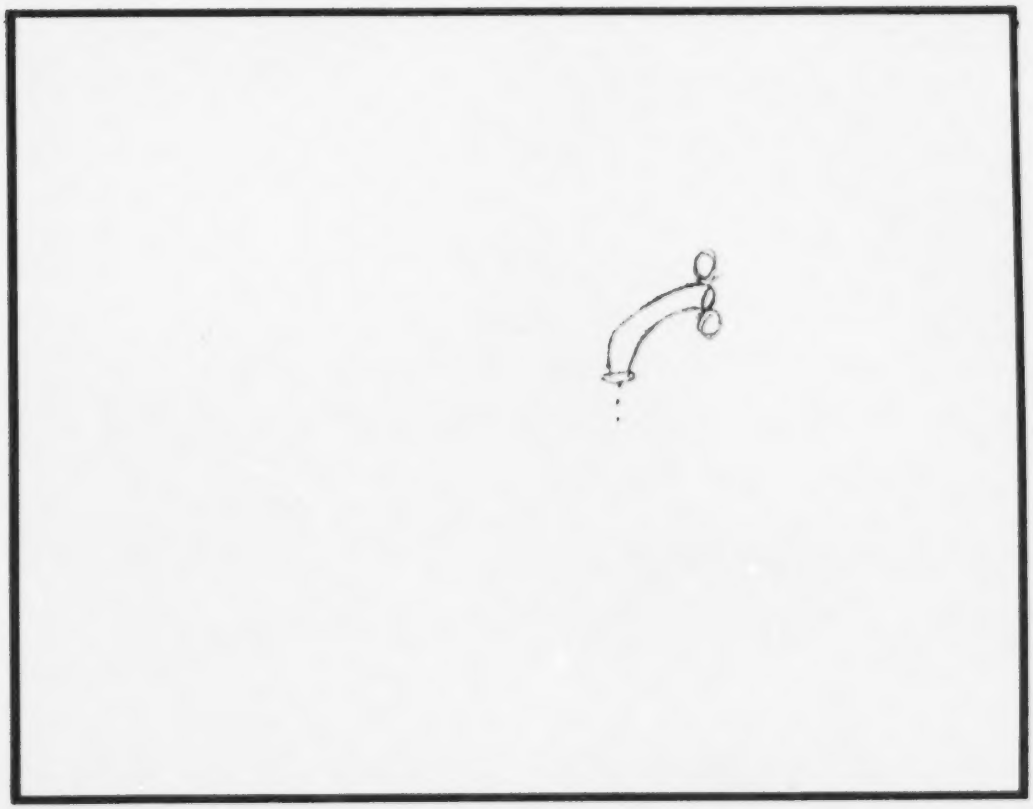
Participant No. 3

Individual elements or images and symbols have been extracted from the drawings of Participant No. 3, listed as Figures 3.1 and 3.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 3 is a 40 year-old female whose mother, aged 70, died three years ago from a hemorrhaging spleen and liver. The participant stated that although her mother's death re-awakened the memory of childhood sexual abuse issues with a field-hand and a neighbour, after a couple of days she "got on with it" by refusing to think about her loss. She also stated that her long-standing habit of hashish and alcohol use helped to deal with the loss.

Figure 3.1. Participant No. 3's drawing of her most prominent image of the loss at the time of the death.

Figure 3.2. Participant No. 3's drawing of her most prominent image of the loss three years later.



Descriptive Analysis of Drawings.

Figure 3.1 is a drawing of Participant No. 3's visualization of what the loss felt like at the time surrounding the death. Overall the drawing conveys a feeling of dissociation. The drawing is full of oddities. The left eye of the female figure in the drawing is missing and the right eye is closed (Bach, 1990, p. 37) . The closed eye seems to be saying that the individual refuses to see or acknowledge the reality of the loss. By keeping her right eye closed, she closes off the left or analytical part of the brain -- she doesn't have to "think" about her loss. If the closed right eye reflects her refusal to think about her loss, her missing left eye could reflect a feeling of lack of control and anxiety with respect to the unconscious. The non-existent left eye might indicate that the right brain, which is often associated with negative unconscious feelings, is actually in control and its contents could overwhelm the participant at any time.

The participant's use of the color black to draw the figure of the woman reflects an unconscious projection of negative thoughts -- perhaps a combination of anxiety and depression. The use of a cloud-like or fog-like shading over the top part or head of the figure suggests depression while a fixation or anxiety about acknowledging awareness of feelings is reflected in the amount of energy spent shading this part of the figure. The fact that the participant has drawn a line separating the head from the body would appear to support such a dissociation. So too does the use of a 'stick figure' for the head of the individual. The

need to maintain 'tight' control is reflected in the use of a straight line to draw the lips rather than the down-curved lips one would expect for sadness.

Further supporting the idea that the participant has effectively isolated parts of herself from her awareness is the fact that the hands and feet of the figure are missing. Not only do the missing hands and feet indicate a lack of grounding, but also such an image in a drawing also reflects a feeling of powerlessness, an inadequate capacity to cope with life, often "a condition which [can] only be overcome by the easy way out" (Weaver, 1991, p. 10). With females, such images of dissociation are often indicative of dependency and sexual abuse issues.

The elements of dissociation in this drawing appear to support the participant's statement that the loss of her mother re-awakened memories involving sexual abuse issues. Simos (1979) reminds us that "the unconscious is timeless; that is past, present, and future merge, and earlier unresolved conflicts remain alive in the present" (p. 236). The participant's statement that she uses drugs and alcohol correlates well with the drawing's image of an individual who appears to be more aware of the body than thoughts or feelings. The use of drugs and alcohol often ties awareness to bodily senses at the expense of mental or emotional awareness (Baumeister, 1991).

Figure 3.2 is a drawing of Participant No. 3's visualization of what the loss felt like at the time of the first interview, three years after the loss

of her mother, and before she was re-exposed to the feelings and emotions surrounding the death. The overall feeling conveyed by the drawing is one of being 'stuck'. Supporting the impression of being stuck is the image of a tap slowly dripping; the water is not flowing freely. Perhaps the three drops of water reflect a compensatory unconscious awareness of the importance of the loss suffered by the participant during the three years since her mother died. Very small in proportion to the rest of the page and not shaded or colored in, the drawing indicates a lack of energy. This lack of energy is also seen in the use of the color, yellow-green, for the faucet and the water, a color which is often reflective of psychological or physical weakness (Furth, 1988) and in this case most likely a continuing depression. Since the faucet is drawn on the upper right side of the paper, it is dealing with conscious content and points to the situation in the here and now (Bach, 1990), indicating that the participant is aware of being 'stuck', but is unaware of what is 'locked' in the unconscious. As the dripping faucet also resembles a man's sexual organs, it is possible that what is locked in the unconscious might relate to the triggering of past losses surrounding the childhood sexual abuse mentioned by the participant.

Synthesis of Drawings in Terms of Grief Resolution.

When this drawing is laid over the participant's first drawing, the handles of the faucet line up next to the tightly closed lips while the bottom tip of the dripping faucet exactly touches the line separating the head from the body. It is also on the left side of the figure's neck. The

left side of the body is associated with the feminine. It appears from this then that the unconscious is projecting a wounding of the feminine by the masculine, further supporting the participant's statement that the present loss triggered the remembrance of a past loss, one that both drawings indicate is sexual in nature. Although the participant is aware of the loss of her mother and of her earlier losses, she has not acknowledged her feelings toward them. Through her use of alcohol and drugs she dissociates from her feelings. Her statement that she "got on with it" appears to be contradicted by the symbolic language of her drawing. Three years after the death of her mother, the participant is 'stuck' in denial and blocked in her grieving, and thus no progress has been made in terms of resolution of grief.

Participant No. 4

Individual elements or images and symbols have been extracted from the drawings of Participant No. 4, listed as Figures 4.1 and 4.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 4 is a 27 1/2 year-old male whose 55 year-old mother died of an aneurysm three years previously. The participant stated that he is a Christian and he knows his mother did not go to heaven as she was a borderline alcoholic and not a Christian when she died. He reported that although his belief in God helped him to get through the loss and he knows when he dies he will go straight to

heaven, he has some regret that his mother did not meet his son who was born after she died.

Figure 4.1. Participant No. 4's drawing of his most prominent image of the loss at the time of the death.

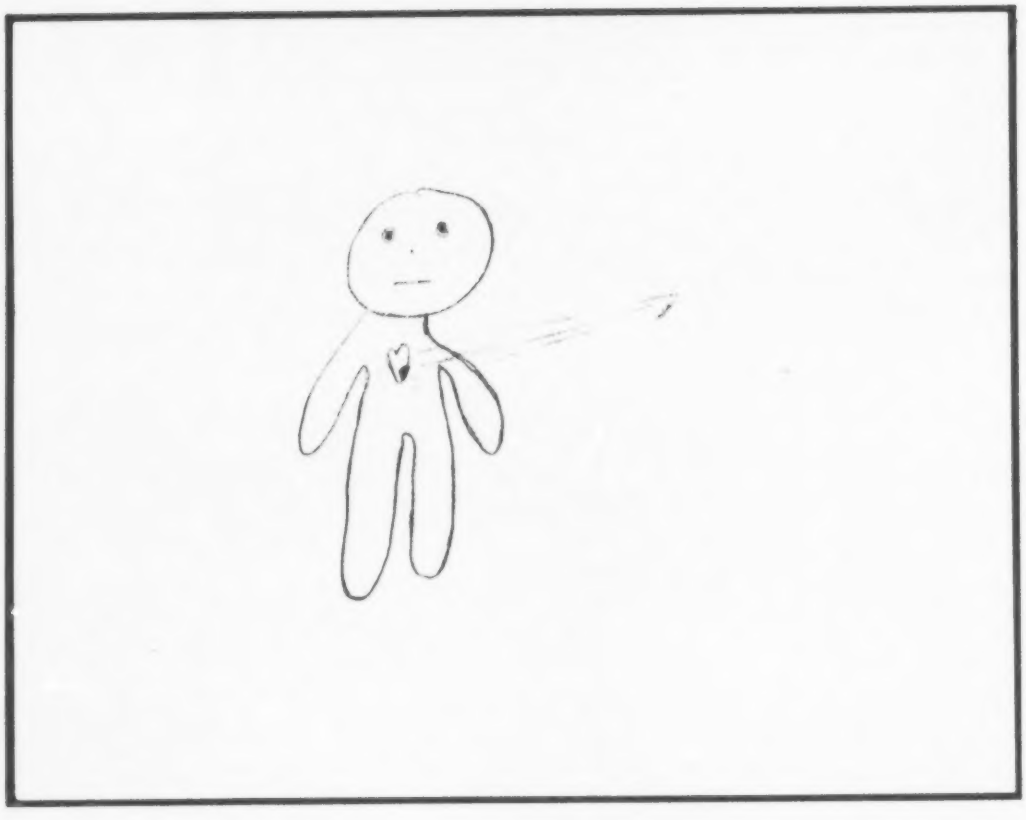
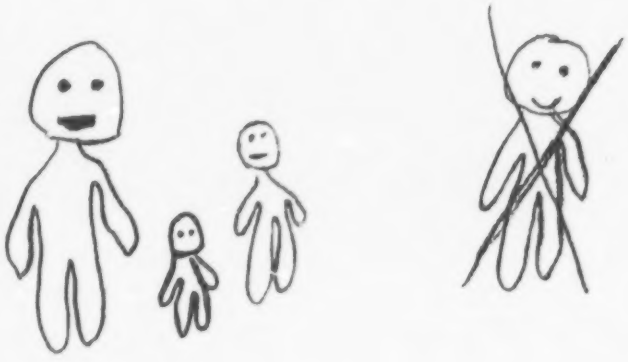


Figure 4.2. Participant No. 4's drawing of his most prominent image of the loss three years later.



Descriptive Analysis of Drawings.

Figure 4.1 is a drawing of Participant No. 4's visualization of what the loss felt like at the time of the death. Overall, the feeling of the drawing is a curious mixture of pain and numbness. The movement of the arrow toward the right side of the paper reflects a conscious awareness of the loss. We see a figure drawn with a piece of his heart being taken away from him. It is as if with the loss of his mother the participant lost a part of himself. Although the drawing reflects a conscious awareness of the loss, it also reflects an unconscious awareness on the part of the individual. This unconscious awareness is reflected in the positioning of the figure on the left side of the page, the side usually associated with unconscious awareness (Jolles, cited in Furth, 1988). The drawing of the head gives clues as to what the participant may be unconscious of. To begin with, the head appears too big for the body. This could indicate an over-reliance on rationalization. The line drawn straight across for the mouth suggests a 'tight-lipped' expression. Perhaps this reflects a tendency to keep feelings tightly in control. The lips do not indicate sadness -- they are not down-turned as in a 'sad' face. The eyes have a vacant look to them. The expression is zombie-like in appearance. It conveys a kind of numbness, an emptiness. It is as if the head will not acknowledge the heart.

While not a stick-figure, the drawing is reminiscent of stick-figure drawings in its lack of detail. This lack of detail, the small size of the figure in proportion to the page, the lack of coloring or shading, and the

overall amount of white area on the page appear to indicate a lack of energy on the part of the individual doing the drawing. The use of dark green in a drawing usually reflects a healthy ego and body, a growth or a newness of life as in the healing process (Furth, 1988). Since this is a drawing of how the participant felt at the time of the death, it is possible that the choice of the color green is a reflection of the individual's conscious belief that God will help him to accept the loss and get on with his life. The participant's use of dark green then could be an over-compensation for the pain which the individual in the drawing appears to be suppressing, a need for closure.

Figure 4.2 is a drawing of Participant No. 4's visualization of what the loss felt like at the time of the first interview -- three years after the death of his mother and before the participant was re-exposed to the feelings and emotions surrounding the death. The overall impression is of a feeling of separation. The brown figure on the right is central to the drawing. X'd out, the figure is no longer there -- but it is, nevertheless, there. Usually connected to the earth and often representative of death and decay (Furth), the color brown used for the figure on the right, in this case, most likely represents the mother who is no longer of this earth. Although the participant stated that he had 'got on' with his life, it is interesting that, three years after the death, the mother is still present in the drawing.

The faces of the figures on the left, most likely a representation of the participant, his wife, and child, do not appear to have transcended or

transformed the loss. A straight line has been used to draw the mouth of both the blue and green figures. Once again there is an emphasis on control -- perhaps the need to suppress feelings. The small purple figure, which we can take to be the son, has no mouth. This is odd. Children usually show their feelings. The color purple is associated with a need to control. Perhaps the participant is projecting his need for control upon the child. The only shading in the picture is the heavy line used for the mouth of the blue figure. This reflects a fixation on what the mouth represents symbolically; it is the vehicle for communication of feeling.

The conscious desire to control feelings is also reflected in the drawing of the 'mother' figure on the right side of the page, the side associated with conscious awareness. While this positioning of the 'mother' reflects the conscious awareness that she is gone, the fact that the right arm of the X has been drawn twice suggests that there is a part of the participant that needs to emphasize that she really is gone. Although consciously the participant knows she is gone, he seems unaware of how much the loss of his mother has affected him due to his need to suppress his feelings and 'get on' with his life. The participant's conscious awareness is compensated for in the drawing by the representation of himself and his family on the left side of the paper, the side associated with unconscious content. The drawing of overlarge heads in proportion to the bodies suggests an over-reliance on rationalization over feeling. His use of dark blue to draw the figure

which represents him suggests a seriousness, a possible fanaticism (Stevens, 1987). Perhaps he is over-relying on his Christian belief that his mother is undeserving of heaven to help him control his feelings and this is not as supportive as his conscious self would have him believe. Reflecting the idea that the participant's belief system is not as supportive as he consciously indicates is the lack of grounding indicated by his drawing of all four figures on the top half of the page. The figures are drawn as if floating in air with no ground or support beneath their feet. It appears then that the participant is striving for an ideal, for the transcendence of his loss. Jolles (cited in Furth, 1988) states that when a drawing is on the top half of the page the individual may strive strongly "although the goal is unattainable" (p. 112).

From the use of stick-like figures, the size of the drawing in proportion to the size of the page, the lack of shading and coloring, and the amount of white space on the page, it appears that what little energy there is has gone into the suppression of feeling.

Synthesis of Drawings in Terms of Grief Resolution.

When this drawing is placed over the previous drawing, the X'd out figure lies over the the chest of the figure in the first drawing, covering part of the heart and trajectory of the arrow. It appears from the symbolic language of the drawings that the unconscious is saying that even though consciously the participant believes he has dealt with his loss, when he lost his mother, he lost a part of himself, and he does not appear to have acknowledged the pain of his loss. Consequently, his

need for control of his feelings and his desire for transcendence have resulted in very little actual movement in terms of grief resolution.

Participant No. 5

Individual elements or images and symbols have been extracted from the drawings of Participant No. 5, listed as Figures 5.1 and 5.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 5 is a 25 year-old male whose 61 year-old father died of a massive heart attack ten months previously. The participant stated that his attitude toward the death of his father was, "You gotta get over this sooner or later, you might as well start now. . . . The show must go on, and go on the show did." He also reported that five years previously he had been the victim of a sexual assault which he did not allow to affect him because "it was not socially acceptable".

Figure 5.1. Participant No. 5's drawing of his most prominent image of the loss at the time of the death.

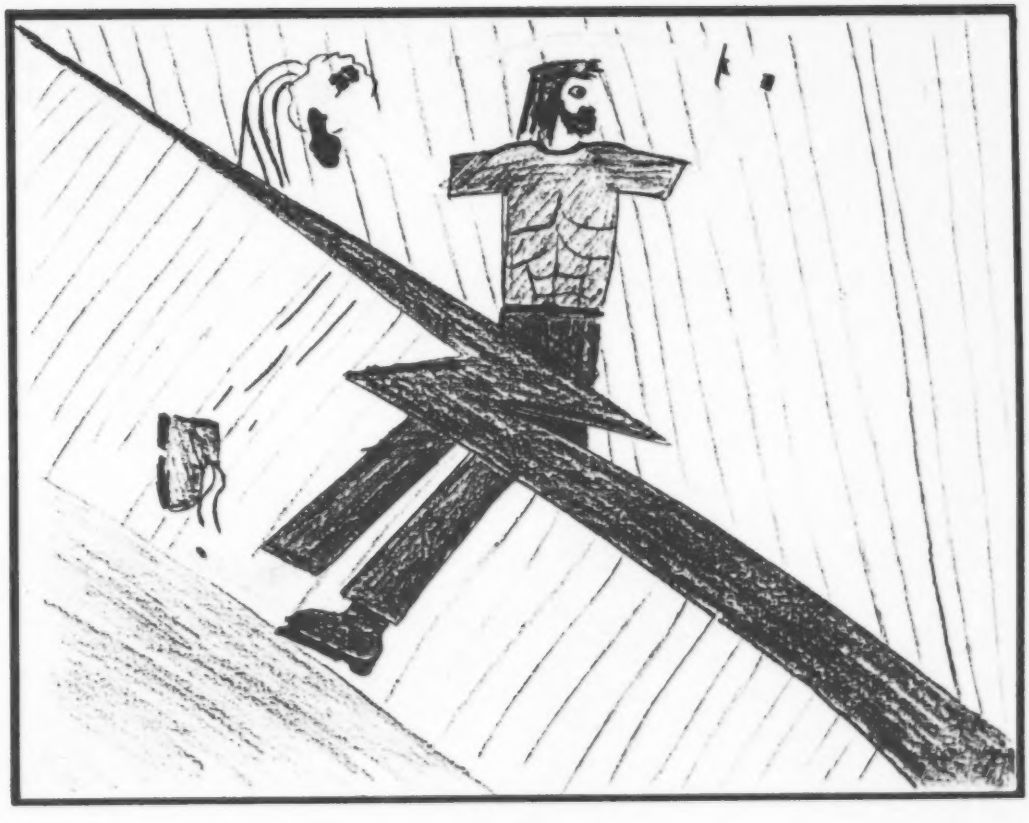
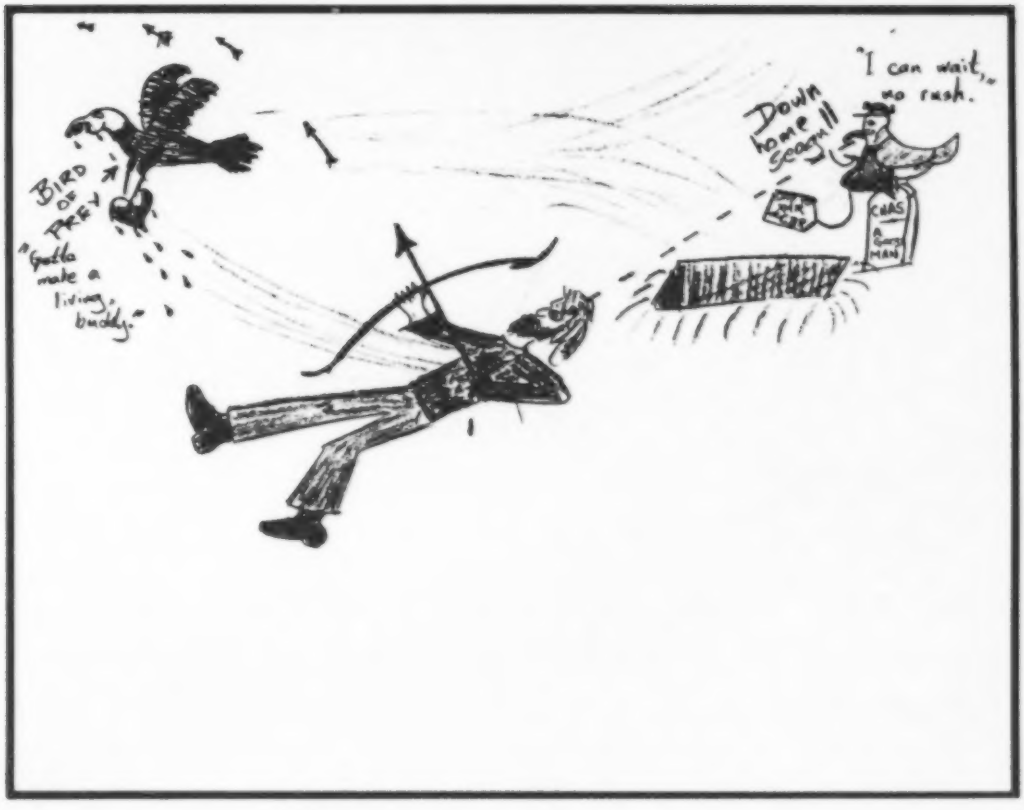


Figure 5.2. Participant No. 5's drawing of his most prominent image of the loss ten months later.


BIRD OF PREY
"Gotta make a living, buddy."
Down home!! Sooey!!
"I can wait, no rush.
CHAS
A SMITH MAN

Descriptive Analysis of Drawings.

Figure 5.1 is a drawing of Participant's No. 5's visualization of what the loss felt like at the time surrounding the death. The overall impression is one of the loss coming as a shock, of being unprepared. Central to the picture is a black lightning bolt. It comes as if 'out of nowhere'; it is the unexpected, the unknown. Contributing to the impression of the unexpected is the fact that the figure has been caught with one boot on and one off, ineffectually holding a sock in one hand. The sole of the boot which is on his foot looks like the blade of a skate. This and the fact that the figure does not have 'both feet on the ground' indicates a lack of grounding, particularly since it appears as though he could slip downhill at any time. The participant's use of brown for the boots most likely reflects a compensatory need for grounding.

That the death of the participant's father appears to have come as a shock is not surprising when the other elements of the drawing are taken into consideration. We see the individual caught unaware when the lightning bolt strikes from behind; he is facing the other direction. He faces right, the direction associated with conscious awareness, the here and now. The lightning bolt, however, comes from the left, the direction associated with the unknown. Of significance is the sword raised above the figure's head. It can be seen as an extension which allows him to exert greater control over his environment (Furth, 1988). As the movement of the sword is over the head of the figure, it appears that the his need for control is met through his 'head', his ability to rationalize.

The color yellow has been used to draw both the sword and the head and body of the figure. Yellow is often associated with the male principle, the intellect, or the ability to rationalize. The sword, in esoteric knowledge, is associated with the 'cutting edge' of the mind (Sharman-Burke & Greene, 1986). It may also be seen as symbolizing the aggressive male principle, again, the need to control. There is a further identification with the male principle in the detailed drawing of muscles in the chest and abdominal area and of the need for control in the use of the color purple in the T-shirt the figure is wearing. Control through rationalization is often an attempt at keeping the unknown and the unexpected at bay. While the figure in the drawing projects a desire for control, he is, nevertheless, unsuccessful in his efforts as the lightning bolt takes him unaware.

The use of black to shade the lightning bolt can be seen as a projection of dark thoughts, of threat or fear. That the lightning bolt cuts the figure in two at the groin brings into question whether the participant's loss of his father has triggered unresolved issues from the older loss that occurred at the time of the sexual assault. The redrawing of the figure from waist to mid-thigh could indicate where the individual is unconsciously experiencing conflict (Furth, 1988). It is interesting to note that holding up the trousers of the figure is a black belt. While black often indicates an unconscious projection of fear, it also reflects frozen energy (Stevens, 1987). It might be that the black belt represents the energy that has gone into repressing the pain from the sexual assault,

pain that was, and is, denied or controlled through the power of rationalization. We also see the use of black in the five lines which appear to represent the motion of the falling boot. This use of the number five, and the resemblance of the sock in the figure's hand to a man's sexual organs, appears to further support the idea that the participant is re-experiencing some of the pain of the earlier loss of the sexual assault. The participant's use of yellow for the belt buckle, with its associations to the intellect, appears to support the possibility that he has relied on the powers of the mind to control feelings of pain and loss -- to 'hold it all together'. The participant has also used black to draw a hole where the mouth should be, suggesting that where there should be words there is nothing. The shading where the mouth should be is quite intense, indicating a fixation on what the mouth represents: most likely a difficulty on the part of the participant to communicate feelings.

The feelings -- and the pain -- are there. They can be seen in the red lines. These lines may reflect surging emotions, or danger (Furth, 1988). The red inclined plane on which the individual stands may reflect the danger of denying such feelings. If rationalizing is the participant's way of relating to his world, then the death of his father triggers not only the feelings of this loss, but also the previously unfinished business of the sexual assault. The whole page is taken up with this drawing, and it is the whole world of the participant which has been affected by the loss.

Figure 5.2 is a drawing of Participant No. 5's visualization of what

the loss felt like at the time of the first interview -- ten months after the death of his father and before he was re-exposed to the feelings and emotions surrounding the death. The overall impression is one of being in pain, off-balance and unable to exert control. Central to the drawing is a heart being torn out of the chest. This indicates that the core of the problem is a feeling that a part of the Self has been lost. The pain of this loss is reflected in the drops of blood, both from the chest cavity of the figure and the bleeding heart being carried by the Bird of Prey. The blood dripping from the beak of the bird reinforces the painful feeling of having one's heart ripped out. Linking the wound to the dripping heart are five red lines. These lines might perhaps symbolize the time line of five years since the sexual assault. The number five is repeated in the five arrows which miss the Bird of Prey. While the use of red for the lines could symbolize the pain linking the two losses, the use of purple for the arrows could be a projection of the participant's need for control. The arrows and the bow can be seen as an extension of the figure's power, as an attempt to exert control over his situation. Arrows are often seen as a symbol of masculinity, perhaps serving a compensatory function in the unconscious of the participant. The fact that the arrows miss their target reflects a feeling of impotence, of being unsuccessful in attempting to control the situation. This inability to control the situation is further reflected in the participant's drawing of the Bird of Prey, which can be seen as an outside force beyond one's control.

Unlike the yellow sword of the first drawing, in this one only the

string of the bow is yellow. This reduction of yellow in the object used to exert control, along with the use of the purple arrows which project a need for control, could reflect an awareness that the intellect is not successful in its attempts to control the participant's feelings. The yellow buckle is a reflection that the attempt to keep the painful feelings 'buckled in' still goes on. The yellow hat and light of the Down home Seagull and the yellow rays around the heart that it is carrying reflect the rationalization that the pain of the loss will lessen as time passes, as do the words, "I can wait, no rush". It is interesting to note that the seagull has been drawn on the right side of the page. This reflects the conscious 'here and now' belief of the participant that in time his heart will mend and stresses a future orientation.

If the page is divided in half vertically, the head of the figure begins exactly at the right side of the dividing line. The head and the direction of the broken black line linking the eye of the figure to the positive aspect of the Down home Seagull is to the side of the page which indicates conscious awareness whereas the angle of the body of the figure is such that the heart being torn away and the feet which are not grounded are on the left side of the paper, the side which indicates unconscious awareness. Also drawn on the left side is the Bird of Prey. All of the participant's pain is graphically reflected on the left side of the page and reflects what the unconscious of the participant knows to be true: he is in pain, a part of him is missing, and he is not in control.

We also see a projection of these negative feelings in an

otherwise conscious belief that time will heal in the participant's use of black. Drawn in black is the tombstone and the writing upon it, and the lines used to outline the grave. The lines linking the empty grave on the right to the Bird of Prey with the bleeding heart on the left reflect the participant's anxiety over the ineffectiveness of his attempt to control any negative feelings by rationalizing the loss.

Reflecting an inability to communicate his feelings, a 'nothingness' where the figure's mouth should be, is a black hole. This difficulty in communicating feelings is also apparent in the contradictions in the drawing. The cool, somewhat cynical, words of the Bird of Prey sharply contradict the intensity of feeling of the bird flying away with a bleeding heart. The different perspectives in the drawing may relate to inconsistencies in the participant's life (Furth, 1988), perhaps to his inability to integrate his need for control of his feelings through rationalization with the unconscious awareness of how much the loss has affected his Self. One of the perspectives depicts a side view of the birds; this is inconsistent with the head-on or front view of the tombstone. The view of the individual in the drawing is partially a side view and partially a view from above, as is the view of the grave. Besides linking the grave to the individual, such a perspective results in the individual appearing off-balance, not grounded.

The use of brown in the drawing most likely symbolizes a projected need for groundedness. The brown shirt may be compensating for an over-reliance on the rational power of the mind.

The brown and black Bird of Prey may symbolize a need to 'ground' the 'airy' intellectualization that the bird is only doing its job, that it has to "make a living". The brown of the open grave may also reflect the need to become grounded -- to 'finish' the grieving.

When a picture is drawn primarily on the upper half of the page, it often indicates a lack of grounding, a striving toward an ideal or an unattainable goal. The unattainable goal for this participant is most likely reflected in his comments, "You gotta get over this sooner or later; you might as well start now", and, "The show must go on. . . . " That the goal of grief resolution is not as easily accomplished as the participant might think is seen in the amount of effort and energy invested in the drawing. Such an emphasis on detail may reflect anxiety. The use of words in the drawing brings up the issue of trust (Furth), emphasizing the need for the conscious wish to be communicated, and the need for control.

Synthesis of Drawings in Terms of Grief Resolution.

When the present drawing is laid over the previous drawing, the heart wound lies over the zigzag of the lightning bolt which covers or obscures the groin. Thus the two wounds or losses -- the sexual assault and the death of his father -- appear to be linked in the participant's unconscious. The symbolic language of the two drawings then appears to contradict the participant's statement that he did not allow the sexual assault to affect him. The open grave of the second drawing indicates that although the original shock of the loss has passed, there is still

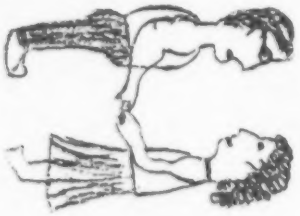
unfinished business. It appears that the participant is repeating the same pattern of denial as for his earlier loss when he was sexually abused. Just as there remains unresolved grief issues from that loss, so too does it appear that there has been very little movement in terms of grief resolution with respect to the loss of his father.

Participant No. 6

Individual elements or images and symbols have been extracted from the drawings of Participant No. 6, listed as Figures 6.1 and 6.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 6 is a 23 year-old male whose grandfather died of a cerebral hemorrhage three years previously. The participant stated that his grandfather and grandmother lived with the participant and his family for the nine years previous to the death and that although the grandfather was handicapped and unable to walk, he was more like a father than a grandfather, teaching the participant many things, among which was his hobby of carving. The participant also stated that he was the main support of his grandmother after the death as others did not feel the loss to the same extent as did he and his grandmother.

Figure 6.1. Participant No. 6's drawing of his most prominent image of the loss at the time of the death.



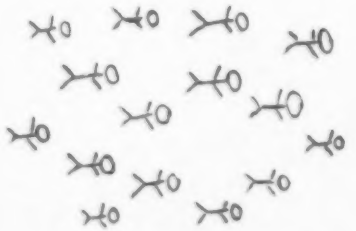
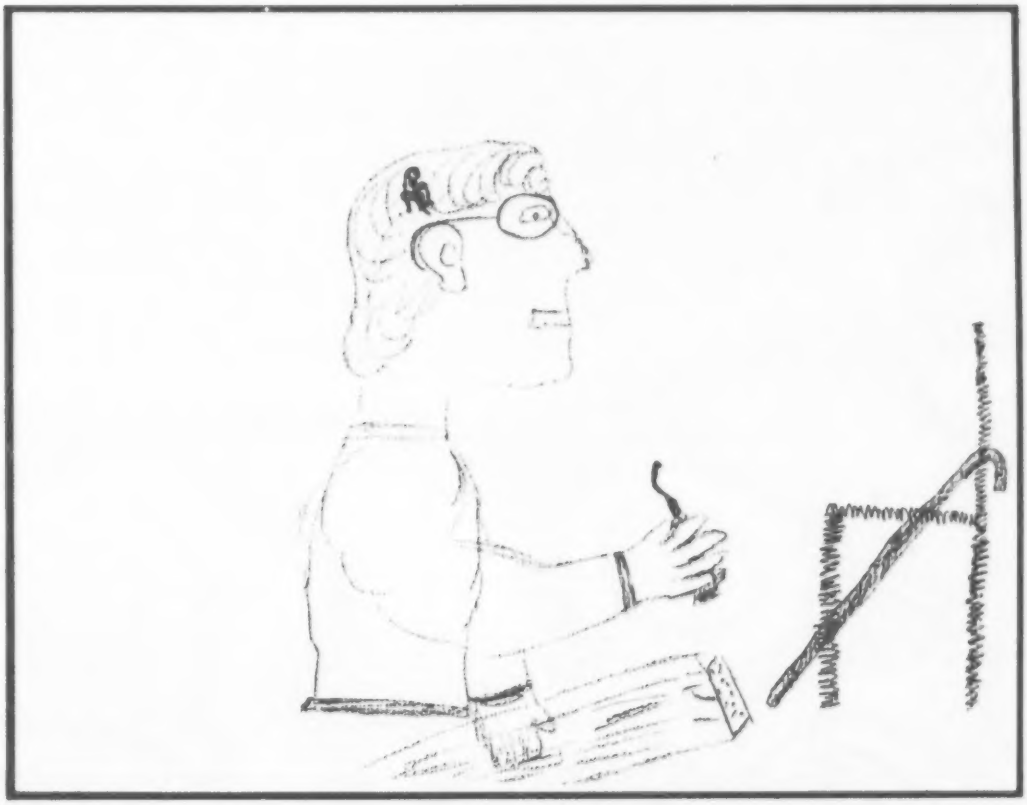


Figure 6.2. Participant No. 6's drawing of his most prominent image of the loss three years later.



Descriptive Analysis of Drawings.

Figure 6.1 is a drawing of Participant No. 6's visualization of what the loss felt like at the time surrounding the death. The overall impression is one of separation and consolation. Central to the drawing is a vertical blue line which represents a barrier between the two figures on the left and the stick-like figures on the right side of the page. Both the use of the color blue for the line and the drawing of the two groups at opposite edges of the page reflect the extent of the distancing between them. The stick figures reflect a lack of identification on the part of the participant with whom they represent. They are not fleshed out, somehow not 'full' human beings. The use of stick figures not only reflects the participant's feeling of isolation from the others, but also his belief that the others did not feel the loss of his grandfather to the extent that he and his grandmother did.

On the left side of the page are two large figures: a male and a female. The size of these two figures in comparison to the stick figures reflects the participant's statement that the pain of the loss was greater for him and his grandmother. The shading of the two figures reflects a fixation or anxiety about the loss. While both figures are drawn using purple and red, the male is drawn with his whole body outlined in red in contrast to the female whose arm is outlined in red. If red is taken as a representation of surging emotions and of pain, the use of purple can be seen as an attempt to control that pain. The use of purple to draw both figures is a projection of the participant's need to control the feelings of

pain, not only his own but also that of his grandmother who is most likely represented by the female figure. It is interesting to note that these two figure are drawn on the left side of the page. This positioning of the two figures and the use of the color purple, which often, besides indicating a need for control, also indicates a burdensome responsibility, might indicate a compensatory function of the unconscious. While identifying with and consoling his grandmother -- note the clasped hands -- the participant may actually feel somewhat overburdened by the need to support her while at the same time having to deal with his own pain. He has, after all, used more red in drawing the figure of the male. The possibility that the participant is projecting feelings of being overburdened by his need to support his grandmother is also reflected in the amount of white space in the drawing. A lot of white space is usually indicative of a lack of physical or psychological energy.

Figure 6.2 is a drawing of Participant No. 6's visualization of what the loss felt like at the time of the first interview -- three years after the death of his grandfather and before he was re-exposed to the feelings and emotions surrounding the death. The overall impression is of identification. Central to the drawing is a large figure of a male. The figure is looking at an empty chair with a cane beside it. Within the head of the figure is an image of someone sitting on a chair with a cane by its side. If there were just an empty chair and cane with no image within the head of the central figure, it would convey the sense that the participant is feeling separated from the deceased. While at first glance

it might appear that the participant has accepted the loss and integrated the deceased into his memories, and is ready to 'get on' with the tasks of life, other elements in the drawing point to an unconscious identification with the deceased.

Indicating an unconscious identification of the bereaved with the deceased, who had been unable to walk, is the fact that the figure has been drawn with legs missing. The use of red to draw the upper half of the body suggests that the loss of the grandfather has been one of vital significance (Furth, 1988) and that there still exists much pain. As the use of orange often indicates a suspenseful situation, it could be that while some part of the participant identifies with the deceased another part is aware of the danger involved. The set of the mouth is rigid and lacking life, possibly indicating further identification.

The use of black for the chair, the block of wood, the belt, and the image in the figure's head most likely reflect the participant's feelings of loss associated with the death, and possibly his identification with the deceased. While the participant has unconsciously identified with the deceased, the use of blue for the cane and the carving tool in his hand might reflect his conscious sense of distancing and separation from his grandfather who is no longer of this world. This conscious awareness is further reflected in the fact that he is looking toward the empty chair on the right side of the page, the side associated with conscious awareness.

Synthesis of Drawings in Terms of Grief Resolution.

When this drawing is laid over the previous one, the figure of the male overlays the blue line which emphasizes the bereaved's feeling of separation from the other bereaved. His back is to the male and female figures in the first drawing as if to say he has chosen to turn his back on the suffering of the past and look toward the future. While he may have consciously chosen to do so, his unconscious identification with the deceased reflects that he has unfinished business and thus remains in a state of unresolution with respect to his grief.

Participant No. 7

Individual elements or images and symbols have been extracted from the drawings of Participant No. 7, listed as Figures 7.1 and 7.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 7 is a 30 year-old male whose father died of an allergic reaction to a bee sting three years previously. The participant stated that he feels as if his father 'suicided' as he did not attempt to seek help until it was too late. Although he "got a little burned" when his father drank, the participant feels partly responsible for his father's death because, even though they did not want to, he and one brother participated with his mother, sister, and another brother in committing his father to a recovery facility for alcoholics approximately one year before his father died.

Figure 7.1. Participant No. 7's drawing of his most prominent image of the loss at the time of the death.

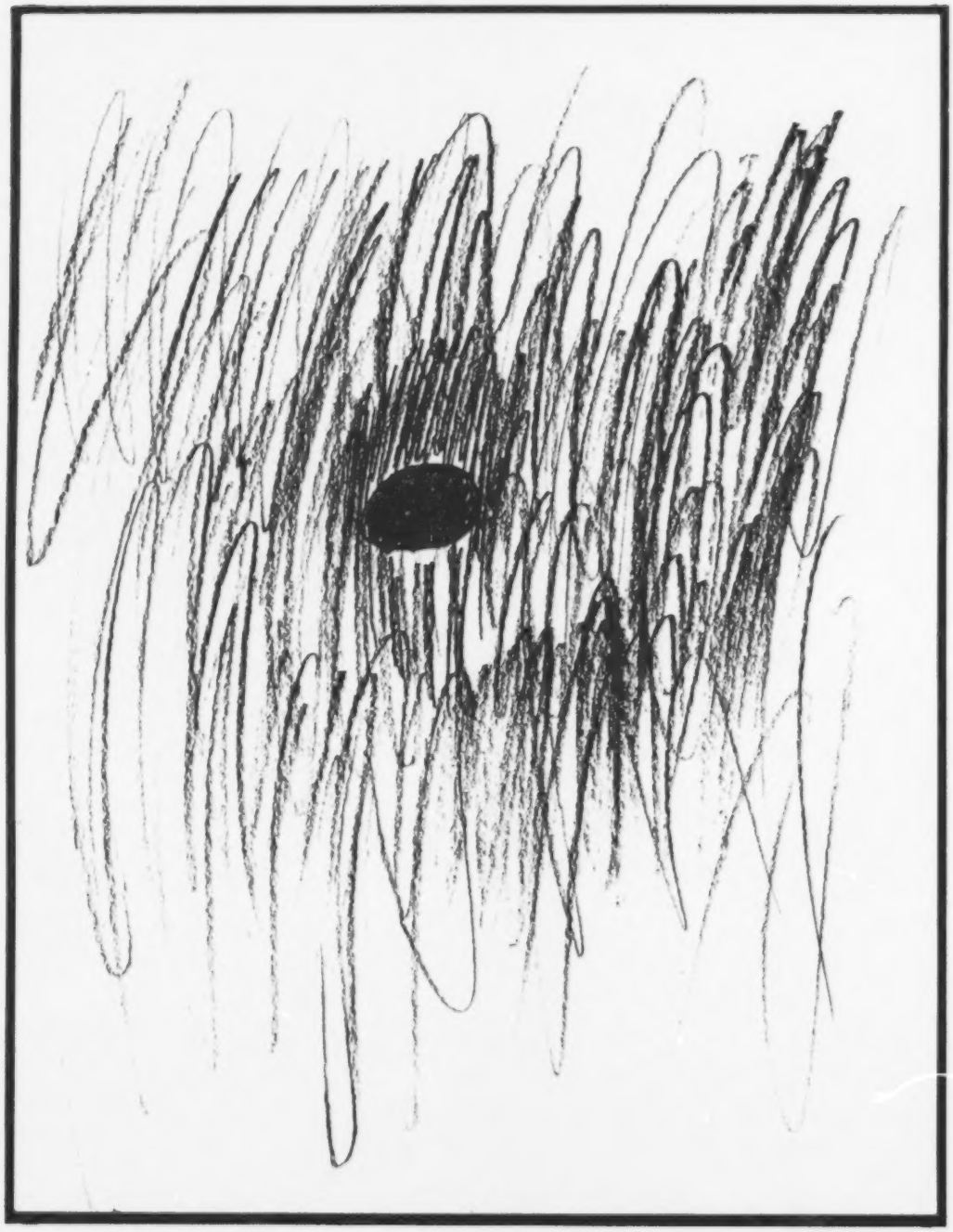
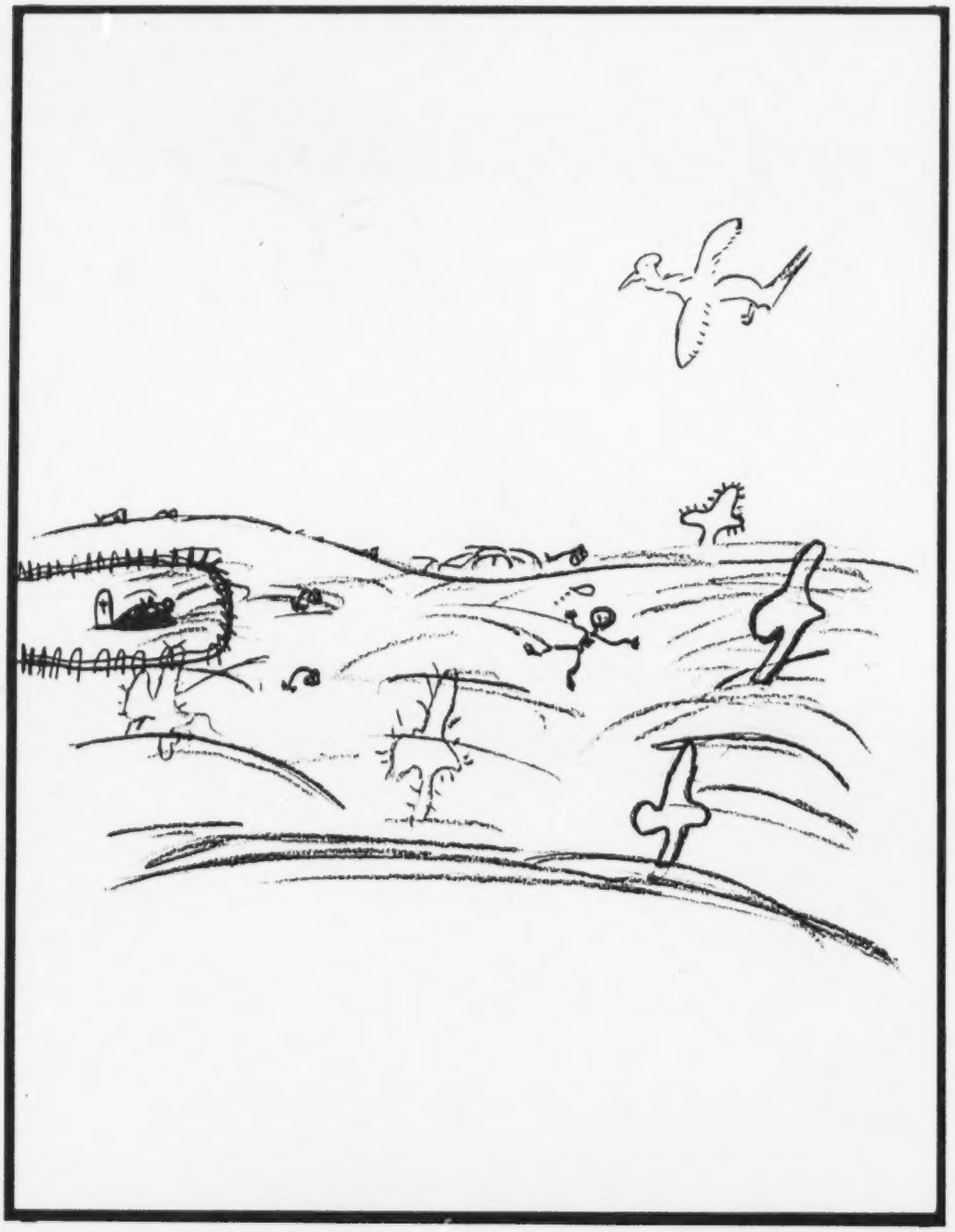


Figure 7.2. Participant No. 7's drawing of his most prominent image of the loss three years later.



Descriptive Analysis of Drawings.

Figure 7.1 is a drawing of Participant's No. 7's visualization of what the loss felt like at the time surrounding the death. The overall impression is one of anxiety, isolation, and paralysis. Central to the drawing is a dark black circle. A heavy outer boundary encapsulates the anxiety reflected in the intensity of the shading of the spiral movement within the circle. It is as if this boundary, in its attempt at containment of the anxiety, also reflects a paralysis on the part of the participant -- the energy has nowhere to go but back to the center. Outside of the circle vertical shading appears as scribble-like, reflecting confusion and a lack of groundedness. The use of black as the only color is a projection of negative feelings, of anxiety, of confusion, of feeling overwhelmed, and of emptiness. The whole drawing is a projection of existential issues: a loss of grounding, a feeling of isolation, a loss of Self. It is as if the participant is saying his whole world has been affected by the loss.

Figure 7.2 is a drawing of Participant No. 7's visualization of what the loss felt like at the time of the first interview -- three years after the death of his father and before he was re-exposed to the feelings and emotions surrounding the death. The overall impression is one of desolation and confusion. This feeling of desolation, and of death and decay, is emphasized by the use of brown and black as the predominant colors. Central to the drawing is a figure of a skeleton. More energy is concentrated in the skeleton than any other object. It is first drawn in

brown and then outlined in black. The black outlining could be a reflection of the participant's fears that his father was 'dead-to-life' before he died and his guilt over feeling partly responsible for his father's death. Supporting the idea of a man dying before his time is the fact that the skeleton has been drawn lying in the middle of the desert with a fenced-off grave nearby. If we take the skeleton as a representation of the deceased, the oddity of the dripping canteen so close to the outstretched hand of the skeleton also appears as a reflection of a belief by the participant that his father no longer wished to live. The three drops of fluid spilling from the canteen most likely reflect the three years since the death of the participant's father.

To the right of the skeleton are three dark brown cacti while to the left are two light brown, almost transparent, cacti. The five cacti could be a representation of the five family members who the participant feels are responsible for his father's death. The three cacti on the right might represent the mother, sister, and brother who forced the intervention and the two lighter cacti the participant and the brother who were opposed to the intervention but went along, nevertheless. Since the east is usually associated with life, it is interesting to note that the three darker cacti are drawn on the right side of the page as if to cut off the skeleton from the direction which is a representation of life.

On the left or west side of the page, the direction associated with death and the unknown, the participant has drawn a grave and a sun. The sun, which when in the west is a setting sun, in this drawing is fairly

high in the sky. This would reflect the irony that the sun, which is usually seen as life-giving, is in this situation associated with death. The sun is also a representation of the masculine principle (Sharman-Burke & Greene, 1986), and in this case the barrenness and death of the desert, caused by the illusion of a life-giving sun, appears to be linked with the death of the father. It is obvious from this emphasis on the sun and its effects, the canteen with fluid remaining, the skeleton lying on the right side of the page -- the direction associated with the rising sun, with life -- and even the graveyard which does not have an entrance, that there is confusion over the cause of the skeleton's death.

The whole drawing appears as a projection of feelings of confusion over the cause of the death and a belief that the death occurred before its time. The drawing of the vulture, a bird who preys upon the dying and the dead, flying toward the west, can be seen as a representation of the unknown force which causes death.

Synthesis of Drawings in Terms of Grief Resolution.

When this drawing is placed over the first drawing, the dark black circle of the first drawing does not align with any elements of this drawing. While the participant no longer feels overwhelmed to the point of paralysis, he is nevertheless closely identifying with the death of his father. The symbolic language of the second drawing reveals how his earlier feelings of desolation and confusion have developed into feelings of desolation and confusion reflecting the fact that he feels partly responsible for his father's death. The energy in the second

drawing is, after all, concentrated in the figure of the skeleton. It appears then that three years after the death of his father the participant is in a state of unresolution, having achieved very little, if any, movement in terms of resolution of his grief.

Participant No. 8

Individual elements or images and symbols have been extracted from the drawings of Participant No. 8, listed as Figures 8.1 and 8.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 8 is a 40 year-old female who lost four people who were close to her -- three of them family members -- in the previous year. She stated that three of the deaths were due to the mismanagement of the medical profession and unnecessary as the deceased were young and vital. She reported that the death which has affected her the most is the death of her sister who died of a brain-stem aneurysm eight months previously and that she has been greatly affected by the loss of a sister who has detached herself from her emotionally since the death. The participant also stated that she dealt with her losses by keeping busy with her studies and by supporting other family members.

Figure 8.1. Participant No. 8's drawing of her most prominent image of the loss at the time of the death.

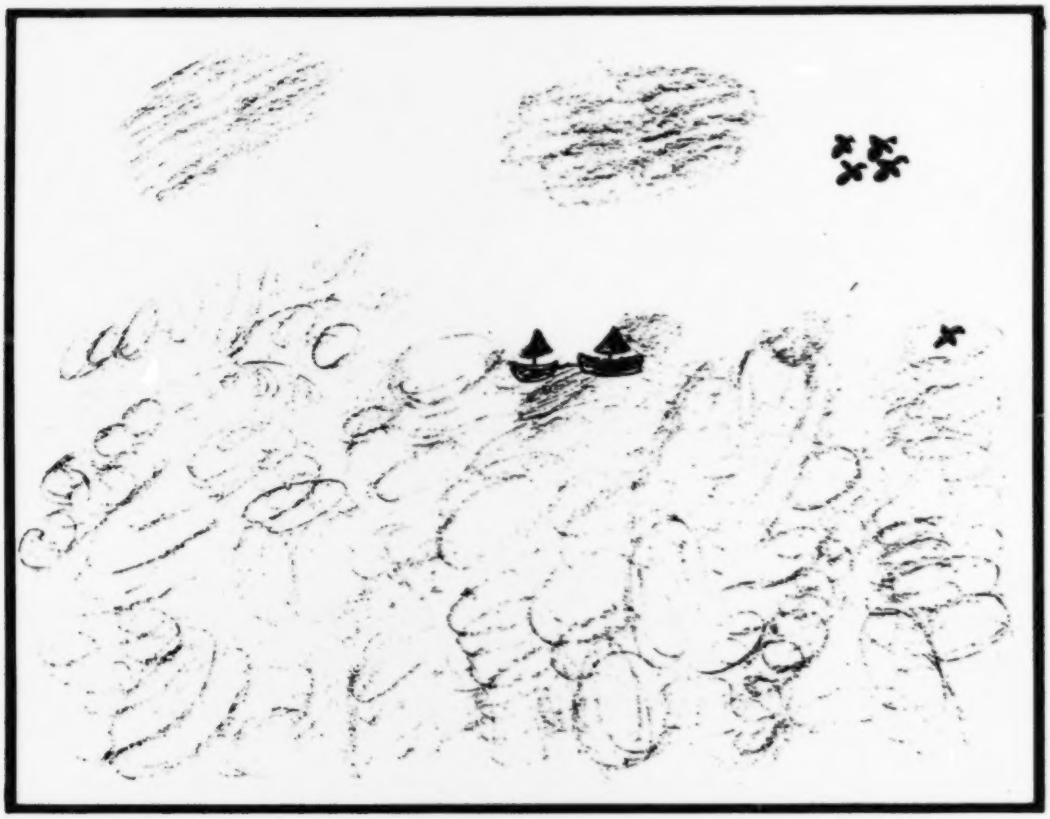
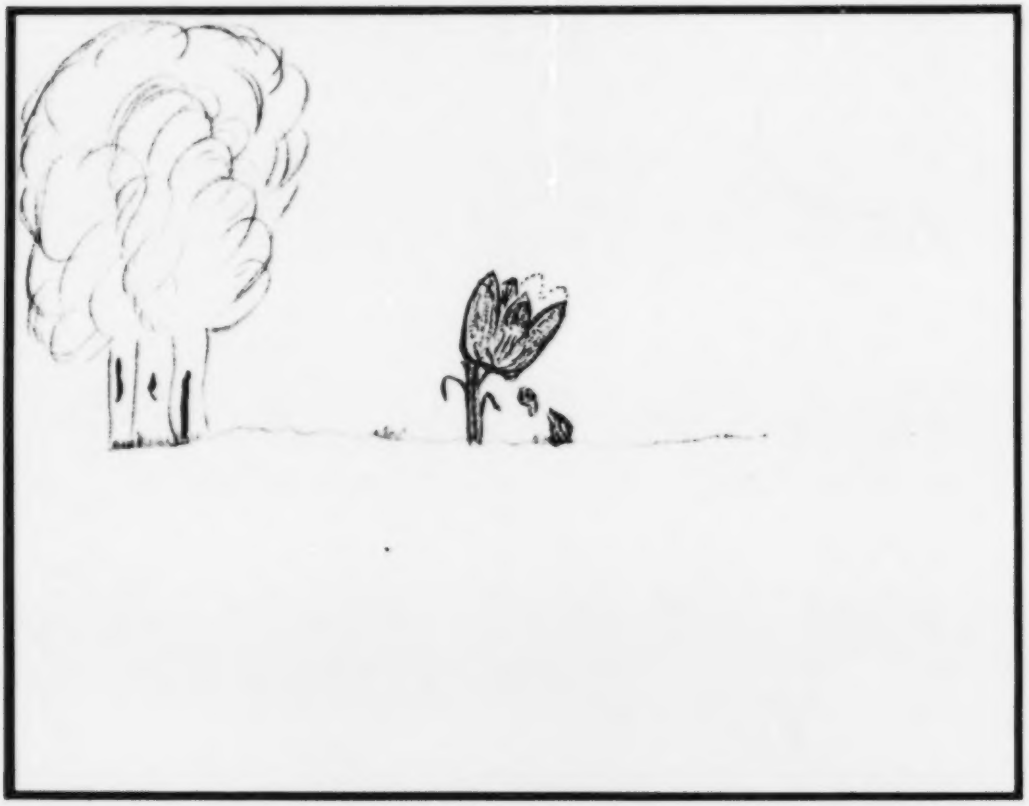


Figure 8.2. Participant No. 8's drawing of her most prominent image of the loss eight months later.



Descriptive Analysis of Drawings.

Figure 8.1 is a drawing of Participant No. 8's visualization of what the loss felt like at the time surrounding the death of the sister who died of a brain-stem aneurysm. The overall impression is one of vulnerability, of being overwhelmed. Central to the drawing, are two little boats, in particular, the boat with the yellow sail. Although it is smaller than the other boat, it appears to be towing the green boat. At the same time it is lying lower in the water. The green boat could be a projection of the weight of responsibility felt by the participant in supporting other family members. While dark green is often associated with growth or healing, the use of green for the boats appears to conflict with the movement of the boats toward the left side of the page, the direction associated with death. Since the left side of a page is associated with the unconscious in a drawing, the movement of the boats appear as a compensation for their color and position. That is, the color green, associated with healing, and the yellow mast, associated with the intellect, in this case can be said to reflect the participant's tendency to depend upon the rationalization that healing will come in time if she just keeps busy. However, since the west is usually associated with death and the unknown, the movement of the boats to the west or left side of the page with its huge, surging waves, reflects an unconscious awareness that the death has occurred and, at any time, the participant could be overwhelmed by unconscious contents.

The energy invested in the dark shading and the spiral-like

movement of the shading of the sea support the feeling of encountering the unknown and the sense that any time the boat might be overwhelmed. It is as if the participant's whole world has been affected by the loss. The blackness of the tumultuous sea below the boats and the clouds above are a projection of the unknown, of fear and anxiety. Not only does the participant project feelings of anxiety and fear in her drawing of the sea and clouds, but also it appears in her drawing of a bird encapsulated by a wave, that she is projecting fears for her sister who has emotionally detached herself from her.

The four birds flying in the sky could represent the four people who have died. It is odd that the four birds are flying in an easterly direction -- away from the direction associated with death and toward the direction of life -- the east, the direction where the sun rises. It is as if a part of the participant is somehow unable to acknowledge the extent of her losses, as if she is focused on the future and is impatient to 'get on' with the healing. While the use of blue to draw the birds may represent a distancing and drawing away of those she has loved, at the same time it may reflect a desire for distancing or withdrawal from the deceased on the part of the participant. This desire for distancing from her loss is supported by the idea that her drawing appears to reflect a conscious -- and perhaps premature -- desire for healing. It would seem then that while the participant uses her responsibilities as a way of dealing with the loss, she has not consciously acknowledged the extent to which has been affected by the loss. She is, therefore, in danger of being

overwhelmed. It is as if the yellow sail, so central to the drawing, is functioning as a yield sign giving the warning, "Caution. Yield. Impending danger. SLOW DOWN."

Figure 8.2 is a drawing of Participant No. 8's visualization of what the loss felt like at the time of the first interview -- eight months after the death of her sister and before she was re-exposed to the feelings and emotions surrounding the death. The overall impression is one of pain and loss, yet there is a positive feeling to the drawing -- a hope for renewal. Central to the drawing is the red tulip, huge in proportion to the trees -- especially the head of the tulip. The size of the tulip and the fact that more energy is invested in coloring the tulip than the trees or the sun reflects a fixation on what the tulip represents. As red is often used to represent issues of vital significance or surging emotions, the use of red for the tulip may reflect the emotional hurts or pain the participant is now feeling. The brown petals most likely symbolize the parts of the participant that have been lost with the people she loved. Although off-balance and somewhat weakened, the tulip is leaning to the right side of the page, the side usually associated with the east, the direction of life, of rebirth and renewal. While the tulip is off-balance and tipping over, the stem is straight and strong and healthy as if to say there is a strong, healthy ego underneath the pain. The tulip is, after all, a perennial. It may die in the winter, but it is reborn in the spring. The potential for renewal is further reflected in the drawing of the sun, with its life-giving energy which, although not full, is shining down upon the flower. As the

sun and the tulip which leans toward it are drawn on the right side of the page, the side also associated with one's conscious attitude, it appears that the participant's conscious attitude is one that strives for healing and rebirth.

In contrast to the life-giving energies of the sun on the right side of the page we see the green trees with brown scars on the left or west side of the page, the direction usually associated with death, with the unknown. As trees are often a symbol of the life-force, the scars on the trees could perhaps reflect the participant's anger at the trauma of the three who died at a young, and what should be healthy, age and at what she believed to be the mismanagement of the medical profession in their deaths.

Although the drawing contains three trees, a tulip and a sun, there is still a lot of white space. This white space, along with the fact that the sun is only partially drawn, indicates the participant is somewhat lacking in energy. As almost all of the drawing is on the top half of the page, the participant is most likely striving toward the ideal of transformation and renewal. When a drawing is done on the top half of the page, it is usually an indication that the individual never quite reaches her goal.

Synthesis of Drawings in Terms of Grief Resolution.

When the present drawing is laid over the previous one, the tulip overlies the boat with the yellow sail. If the tulip and the tugboat are taken as representations of the Self, it is possible to see that change has

occurred and there has been some progress in resolution of grief. From a fearfully overwhelmed and denying individual, the participant has come to an awareness that with the deaths of those she loved she has lost parts of her Self. Nevertheless, for the participant, it is possible that at this time, a mere eight months after the loss of so many loved ones, the conscious desire for renewal is too one-sided an attitude and must be grounded or balanced in a willingness to acknowledge and experience the pain and realize that healing is more than a function of desire and "keeping busy".

Participant No. 9

Individual elements or images and symbols have been extracted from the drawings of Participant No. 9, listed as Figures 9.1 and 9.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 9 is a 34 year-old female who lost her only children, a five year-old daughter and a two year-old daughter, in a tractor accident while visiting friends on a farm the Sunday just before Mother's Day eighteen months previously. The two year-old died immediately and the five year-old died in the hospital shortly after. The participant reported that both children had been caesarian births, and as the participant had miscarried four times between the births of the two, the doctors advised her not to attempt any future pregnancies. She also stated, "Everyone thought that it was time

that I began to get on with my life," and that even though friends and family all wanted to make her busy she needed time to do her grieving.

Figure 9.1. Participant No. 9's drawing of her most prominent image of the loss at the time of the death.

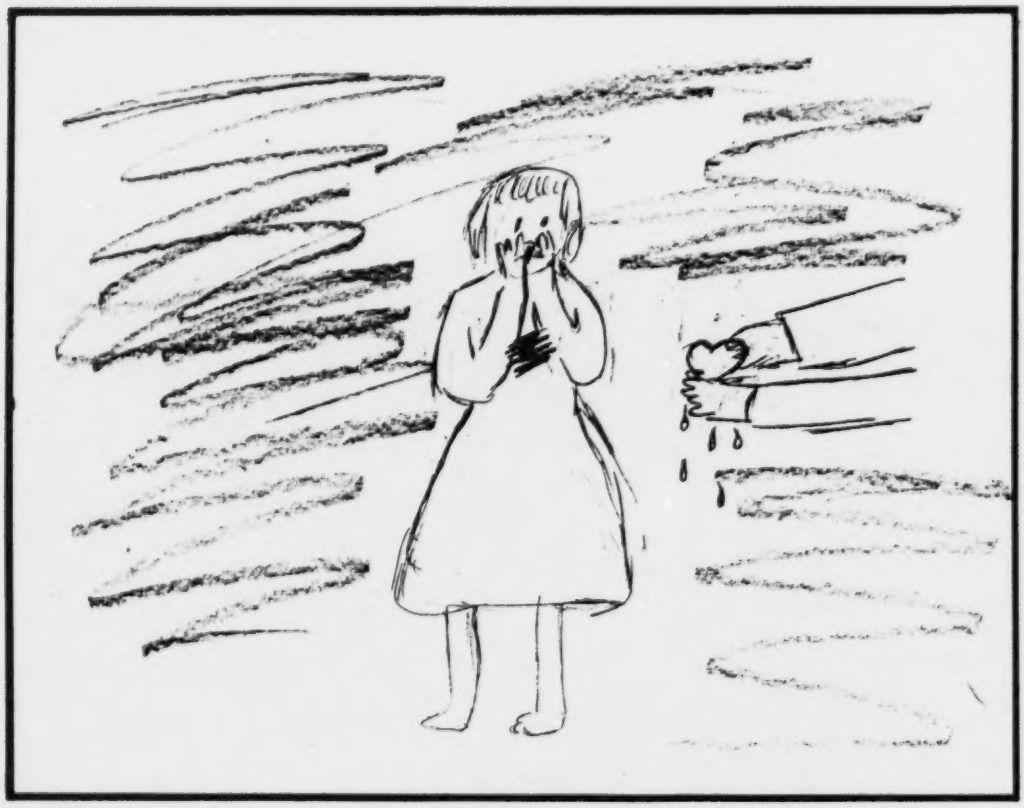
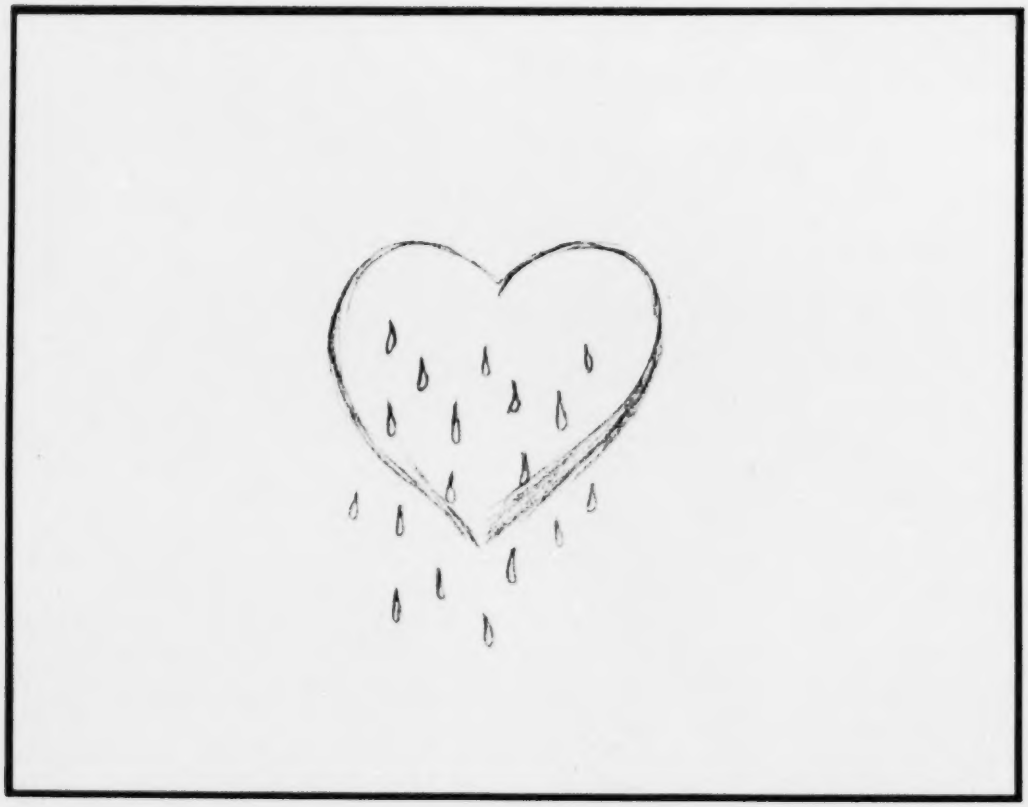


Figure 9.2. Participant No. 9's drawing of her most prominent image of the loss eighteen months later.



Descriptive Analysis of Drawings.

Figure 9.1 is a drawing of Participant's No. 9's visualization of what the loss felt like at the time surrounding the death. The overall impression is one of shock and disbelief. The hands in front of the face of the female figure convey the sense that the loss is too overwhelming to speak of, as if to give vent to the feelings would be to lose control. Central to the drawing is a hole where the heart should be. The intensity of the shading emphasizes the loss, the feeling of emptiness. Indicating an awareness that with the loss of her daughters she has lost a part of her Self, the participant has drawn a bleeding heart torn from the figure. Since the bleeding heart is held by another pair of hands, there is a sense that the participant feels as if an outside force is in control. The fact that she has erased and redrawn the female figure from the shoulders to the bottom of the dress could reflect that with the loss of her daughters, the part of her Self that she has lost is linked to her role as a female, as a mother. This loss of her role as mother is further reflected in the five drops of blood which most likely reflect the five years of motherhood she experienced.

Drawn in black, the figure is surrounded by black shading. The black shading is a projection of the despair and emptiness experienced by the participant. The lack of any color but black, along with the hands in front of the face, reflects the feeling that the figure is 'frozen' in shock: it is as if her whole world has been affected by her loss.

Figure 9.2 is a drawing of Participant No. 9's visualization of what

the loss felt like at the time of the first interview -- eighteen months after the deaths of the daughters and before she was re-exposed to the feelings and emotions surrounding the deaths. The overall impression is one of sorrow. The weeping heart is not only central to the drawing, it is the drawing. It is as if the participant is acknowledging and allowing herself to experience, rather than deny, the sorrow and pain of her loss. Instead of red the participant has chosen pink to draw the heart. The use of pink in a drawing may suggest the resolution -- or in this case, the beginning of a resolution -- of a problem (Furth, 1988). The pink heart may indicate an awareness that healing has begun.

We also see that the healing has begun in the participant's use of soft, light blue to draw the tears. The use of light blue in a drawing is often indicative of a withdrawing or distancing. The use of eighteen teardrops most likely reflects the eighteen months that have passed since the death of the participant's daughters.

Although the heart is drawn quite large and centered on the page, there is a lot of white space remaining, suggesting that the participant's energy is still limited and focused on her feeling of sorrow.

Synthesis of Drawings in Terms of Grief Resolution.

When this drawing is laid over the previous drawing, the figure of the heart lies over the figure of the female. It is as if the unconscious of the participant is saying, "I have my heart back although the pain is so huge". Unlike the first drawing where her whole world is affected by her loss and the individual is in a state of shock and disbelief, the symbolic

language of the second drawing acts in a complementary fashion to the participant's comment that she needed time to do her grieving. It reflects the participant's acknowledgment of her loss and the pain and sorrow she carries in her heart. This change in perspective indicates that there has been some progress in terms of resolution of grief.

Participant No. 10

Individual elements or images and symbols have been extracted from the drawings of Participant No. 10, listed as Figures 10.1 and 10.2. These images and symbols, as well as the themes which emerged from them, are outlined in Table 1 and Table 2 which can be found at the end of this chapter.

Personal Information: Participant No. 10 is a 68 year-old female whose 99 year-old mother died in her sleep of heart failure three years previously. The participant stated that her mother's health had been deteriorating for five years and the death was expected for some time.

Figure 10.1. Participant No. 10's drawing of her most prominent image of the loss at the time of the death.

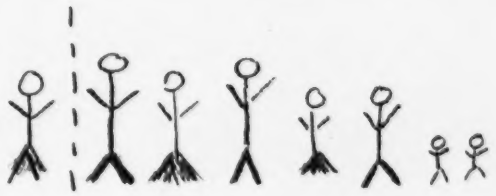
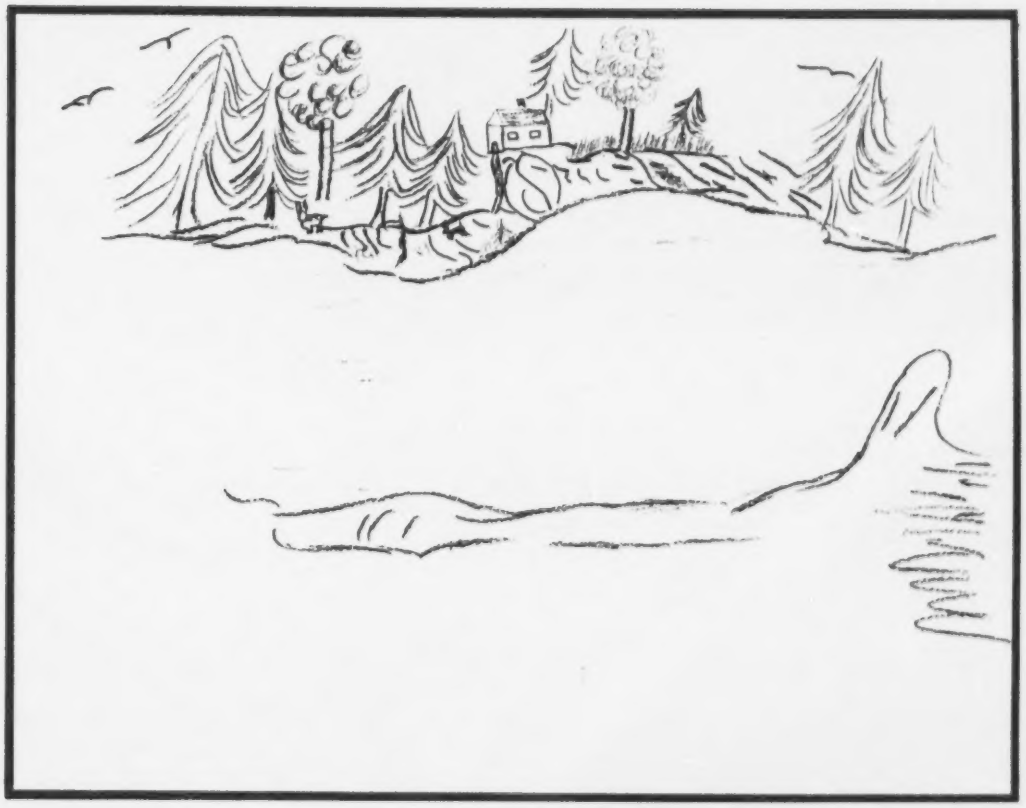


Figure 10.2. Participant No. 10's drawing of her most prominent image of the loss three years later.



Descriptive Analysis of Drawings.

Figure 10.1 is a drawing of Participant No. 10's visualization of what the loss felt like at the time surrounding the death. The overall impression is one of separation and lack of feeling. This lack of feeling is reflected in the participant's use of stick figures for the drawing although she was asked not to. All the figures are faceless, almost lifeless. The use of the color blue in drawing the figures reflects a distancing or withdrawal. While some distancing from the deceased is naturally expected -- and is reflected in the broken line separating the figure on the left from the figures on the right -- the use of faceless stick figures and the color blue also suggests that the participant is cut off from her feelings.

The figure on the left of the broken line most likely represents the participant's deceased mother while the figures on the right most likely represent the family of the bereaved. Not only is the figure on the left female, but she is drawn on the left or west side of the page, the direction usually associated with death. The use of the color brown for the line which separates the figure on the left from the other figures and the use of brown in drawing the figures may be a reflection of the awareness of death and decay even though the rest of the drawing appears to be a denial of any feelings attached to the loss other than a recognition of being physically separated from the deceased. The predominance of white space in the drawing indicates a lack of energy on the part of the participant. It is possible that the energy is being taken

up with the suppression of feeling.

Further supporting the impression of a lack of feeling in the drawing is the placement of the figures on the top half of the page. Such placement often indicates that the individual tends to be aloof and inaccessible (Jolles, cited in Furth, 1988). It is also an indication that the participant may be striving toward an unattainable goal and may reflect a need for grounding, a need to be brought back down to earth. Thus although the death was "expected for some time" and the participant may have done some preliminary grieving, it appears that a desire to 'transcend' her loss by denying and distancing herself from her feelings may be a goal that is not entirely possible at this time.

Figure 10.2 is a drawing of Participant No. 10's visualization of what the loss felt like at the time of the first interview -- three years after the death of her mother and before she was re-exposed to the feelings and emotions surrounding the death. The overall impression is one of tranquility and transformation. The house, which is often a representation of the Self, is central to the picture. While central to the picture, the house is, nevertheless, only a small part of the whole pastoral scene; the individual is thus in touch with the larger world of which she is a part. As the use of pink may indicate the resolution of a loss, the participant's use of pink for the roof of the house indicates that she has come to terms with the loss. Surrounding the house are green trees and grass, symbolic of healing and growth. In this drawing the use of brown for the house, sidewalk, and ground suggests that the

participant is grounded and in touch with nature in a healthy manner. Other than one tree which does not appear to be grounded all the trees and the house appear well-grounded. Also reflective of a peaceful nature scene is a body of water, most likely a lake, with two animals near its shore.

Water is often a symbol of rebirth and in this drawing supports the overall feeling of acceptance of nature and all its cycles. The position of the sun in the center of the sky may reflect a balance in the participant's life, one that was not present in the first drawing. The fullness of the yellow sun may represent life-giving energy or may even reflect the spirituality (Furth, 1988) of the participant. As birds too are often spiritual symbols and representative of transformation (Fincher, 1991), the three birds may be a representation of the three-year journey of transformation of her loss which the participant has travelled since the death of, and separation from, her mother.

Synthesis of Drawings in Terms of Grief Resolution.

Overall the drawing indicates that healing has occurred and the participant has moved in the three years from a person who has denied her feelings through suppression and distancing herself from them to one who has accepted and transformed her grief.

Table 1
Thematic Abstraction of Participants' Drawings of Their Most Prominent Image of the Loss at the Time of the Death

Figure	Image/Symbol	Theme
1.1	Huge, black, rectangular box supported by small abstract figures	Feeling of being overwhelmed
	Dark shading	Feeling of anxiety
	Small orange circle	Representation of the bereaved
	Use of orange	Feeling of decreasing energy Feeling of suspense
	Use of small blue figures to hold up box	Feeling of insufficient support Feeling of being overwhelmed
2.1	Black tongs	Feeling that unknown, outside force is in control Feeling of unknown force as threatening
	Square ice cube	Representation of the bereaved Need to control feelings Attempt at containment
	Light blue ice and water	Desire for withdrawal or distancing
	Ice cube drawn with right edge off the page	Desire for distancing
	Cracked ice cube with dripping water	Feeling of loss of control
3.1	Female Figure	Representation of the bereaved
	Right eye closed	Refusal to acknowledge reality of loss
	Left eye missing	Feeling of loss of control
	Black only color used for drawing	Feeling of anxiety Feeling of depression
	'Cloud-like' or 'fog-like' black shading over head	Feeling of depression Feeling of anxiety

	Head separated from body by a line	Feeling of dissociation
	Use of a 'stick figure' for head	Feeling of dissociation
	Lips drawn as straight line	Need to control feelings
	Hands and feet missing	Feeling ungrounded Feeling of powerlessness Present loss triggers past loss (of sexual abuse)
4.1	Piece of heart being torn away	Feeling of having lost a part of one's Self
	Head too big for body	Control of feelings through over-reliance on rationalization
	Lips drawn as straight line	Need to control feelings
	Vacant expression in eyes	Feeling of numbness Feeling of emptiness
	Stick-like figure	Representation of the bereaved Feeling of lack of energy
	Lots of white space	Feeling of lack of energy
	Use of green	Desire for closure
5.1	Black bolt of lightning	Feeling of loss as unexpected Feeling of shock Feeling of being unprepared Feeling of encountering the unknown
	Male Figure	Representation of the bereaved
	One boot on and one off	Feeling of being unprepared
	Figure holding a sock in one hand	Feeling of ineffectuality
	Sole of one boot looks like a skate blade	Feeling ungrounded
	Feet not touching the ground	Feeling ungrounded
	Use of brown for boots	Feeling of need for grounding
	Figure facing away from direction of lightning bolt	Feeling of being caught un-aware
	Lightning bolt comes from left	Feeling of encountering the unknown
	Sword raised above head	Need for control of world

		Control of feelings through intellect or rationalization
	Use of yellow	Control of feelings through intellect or rationalization Need to keep unknown and unexpected at bay
	Use of purple	Need to control feelings
	Use of black to shade lightning bolt	Feeling of threat or fear
	Bolt of lightning cutting male figure in two at groin	Present loss triggers past loss (of sexual assault)
	Figure re-drawn from waist to mid-thigh	Present loss triggers past loss (of sexual assault)
	Use of black for belt to hold up trousers	Present loss triggers past loss (of sexual assault)
	Five black lines	Present loss triggers past loss (of sexual assault)
	Use of yellow for belt buckle	Control of feelings through intellect or rationalization
	Black hole where mouth should be	Inability to communicate feelings
	Red lines drawn in different directions on page	Reflects surging emotions or danger
	Figure standing on red inclined plane	Feeling of danger
	Whole page taken up with detailed drawing	Feeling whole world is affected by loss
6.1	Line drawn down center of page	Feeling of separation (from other bereaved) Feeling of isolation
	Use of blue for line	Feeling of distancing or withdrawal (from other bereaved)
	Two groups of figures drawn on opposite sides of the page	Feeling of separation
	Two figures drawn large in proportion to others	Representation of bereaved and close family member (grandmother) Emphasis on feeling of loss

	Use of stick figures for one group	Resentation of other bereaved family members Lack of identification with other bereaved
	Shading used for two large figures	Feeling of anxiety
	Use of red	Feeling of pain
	Use of purple	Need to control (painful) feelings Feeling of burdensome responsibility
	Two figures holding hands drawn on left side of page	Feeling of need to support or console Feeling of burdensome responsibility
	Lots of white space	Feeling of lack of energy
7.1	Small dark black circle in center of page	Representation of the bereaved Feeling of isolation
	Spiral movement of shading within circle	Feeling of anxiety
	Heavy outer boundary encapsulating intense spiral shading within circle	Feeling of paralysis Feeling of need to return to center
	Vertical scribble-like shading on page	Feeling of confusion Feeling ungrounded
	Black only color used for dark circle and shading	Feeling of anxiety Feeling of confusion Feeling of being overwhelmed Feeling of emptiness Feeling of loss of Self Feeling whole world is affected by loss
8.1	Two boats	Representation of the bereaved and close family member (sister)
	Two small boats on a storm-tossed sea	Feeling of vulnerability Feeling of being overwhelmed
	Smaller boat towing larger boat	Feeling of burdensome responsibility

	Use of green	Desire for healing
	Use of yellow	Control of feelings through intellect or rationalization
	Huge, surging waves	Feeling of being overwhelmed
	Direction of movement of boats toward the west or left side of the page	Feeling of encountering the unknown
	Use of black for sea and clouds	Feeling whole world is affected by loss
		Feeling of encountering the unknown
		Feeling of anxiety
	Five birds	Representation of those who have been lost
	Birds flying toward the east or right side of the page	Feeling of being focused on the future
		Desire for healing
	Use of blue for birds	Desire for withdrawal or distancing
	Sail drawn to resemble yellow yield sign	Feeling of danger
9.1	Female figure	Representation of the bereaved
	Hands in front of face	Feeling of shock
		Feeling of disbelief
		Feeling of being overwhelmed
	Black hole where heart should be	Feeling of emptiness
	Heart torn out	Feeling of having lost a part of one's Self
	Heart held in a pair of hands	Feeling that outside force is in control
	Female figure erased and redrawn from shoulders to bottom of dress	Feeling of having lost a part of one's Self (role as mother)
	Five drops of blood	Reflects time of five years in role as mother
	Black shading used to fill page	Feeling of despair
		Feeling of emptiness
		Feeling whole world is affected by loss

	Black only color used	Reflection of lack of feeling
10.1	Use of faceless stick figures	Feeling of distancing or withdrawal
	Use of blue	Feeling of distancing or withdrawal
	Figures separated by a broken line	Feeling of separation
	Stick-like figure on the west or left side of page	Representation of the deceased
	Seven stick-like figures	Representation of the bereaved (and other family members)
	Use of brown	Feeling of death and decay
	Lots of white space	Feeling of lack of energy
	Drawing placed on the top half of the page	Reflection of lack of feeling
		Reflects striving for ideal: transcendence of loss
		Feeling of need for grounding

Table 2
Thematic Abstraction of Participants' Drawings of Their Most Prominent Image of the Loss Three Months to Three Years After the Death

Figure	Image/Symbol	Theme
1.2	Counter-clockwise spiral	Representation of the bereaved Feeling of need to return to center Feeling of loss of control Feeling of helplessness
	Dark, heavy outer boundary emphasized	Feeling of need to return to center
	Black only color used for drawing	Feeling of encountering the unknown Feeling of anxiety
2.2	Broken circle	Representation of the bereaved Feeling of disintegration Feeling of having lost a part of one's Self
	Lots of white space	Feeling of lack of energy
	Empty, shapeless circle with bottom line trailing down	Feeling of lack of energy Feeling of emptiness
	Black only color used	Feeling of depression
3.2	A faucet slowly dripping	Representation of the bereaved Feeling of being 'stuck'
	Three drops of water	Reflects time (of three years) since the death
	Drawing is very small with lots of white space	Feeling of lack of energy
	Faucet and water drawn in yellow-green color	Feeling of psychological or physical weakness Feeling of depression
	Drawing placed in upper right quadrant	Awareness of being 'stuck'
	Faucet drawn resembling male sexual organs	Present loss triggers past loss (of sexual abuse)

4.2	X'd out stick-like figure	Representation of the deceased Feeling of separation
	Use of brown for X'd out figure	Representation of the deceased (as 'mother-figure') Feeling of death and decay
	Two 'adult' and one 'child' stick-like figures	Representation of bereaved and family members
	Straight lines used for mouths of adult figures	Need to control feelings
	Child figure drawn with no mouth	Need to control feelings
	Use of purple to draw child	Need to control other
	Heavy shading on mouth of blue figure	Need to control feelings
	Right arm of X drawn over figure of deceased on right side of page is emphasized	Need to emphasize deceased is gone
	Use of dark blue	Control of feelings through over-reliance on dogma
	Heads too big in proportion to bodies	Control of feelings through over-reliance on rationalization
	Drawing placed on the top half of the page	Reflects striving for ideal: transcendence of loss Feeling of need for grounding
	Stick-like figures	Feeling of lack of energy
	Drawing is small with lots of white space and no shading or coloring	Feeling of lack of energy
5.2	Male figure	Representation of the bereaved
	Heart being torn out	Feeling of having lost a part of one's Self
	Bleeding heart	Feeling of pain
	Five lines and five arrows	Present loss triggers past loss (of sexual assault five years previously)
	Use of red for five lines	Present loss triggers past loss (of sexual assault five years previously)

	Use of purple for arrows	Need for control
	Bow and arrows	Need for control
	Arrows missing target	Feeling of not being in control
	Bird of Prey	Feeling that outside force is in control
	Use of yellow	Control of feelings through intellect or rationalization
	Seagull with new heart drawn on right side of page	Control of feelings through rationalization
	Bird of Prey with bleeding heart drawn on left side of page	Feeling of pain
	Use of black	Feeling of anxiety
	Black hole for mouth	Inability to communicate feelings
	Multi-perspectival images	Contradictory feelings
	Figure off-balance	Feeling ungrounded
	Use of brown	Feeling of need for grounding
	Open grave	Unfinished business
	Drawing placed on the top half of the page	Reflects striving for ideal: desire for closure on grieving Feeling of need for grounding
	Emphasis on detail	Feeling of anxiety
	Use of words in drawing	Need for control
6.2	Male figure	Representation of the bereaved
	Image in male figure's head of a figure sitting on a chair with a cane beside it	Representation of the deceased Feeling of identification with the deceased
	Male figure drawn with legs missing	Feeling of identification with the deceased
	Use of red	Feeling of pain
	Use of orange	Feeling of suspense
	Rigid mouth, lacking life	Feeling of identification with the deceased
	Use of black	Feeling of loss
	Use of blue	Feeling of distancing
	Figure looking toward empty chair with cane beside it on right side of page	Feeling of separation

7.2	Skeleton lying in a desert	Representation of the deceased Feeling of desolation
	Use of brown	Feeling of death and decay
	Use of black to outline brown skeleton	Feeling that deceased was 'dead-to-life' before he died Feeling of guilt
	Fenced-off grave nearby skeleton	Feeling that death occurred 'before its time'
	Dripping canteen near extended hand of skeleton	Feeling of confusion (over cause of death)
	Skeleton drawn lying on right side of page	Feeling of confusion (over cause of death)
	Three drops of fluid	Reflects time (of three years) since the death
	Five cacti	Representation of the bereaved (and family members)
	Fenced-off grave drawn on left side of paper	Feeling of encountering the un-known
	Yellow sun drawn high in the sky on left side of paper	Representation of life-force as negative force Feeling of confusion (over cause of death)
	Vulture drawn flying in westerly direction	Feeling that unknown, outside force is in control
8.2	Tulip centered on page and over-large in proportion to rest of drawing	Representation of the bereaved
	Red used for tulip	Feeling of pain
	Brown petals falling off tulip	Feeling of having lost a part of one's Self
	Tulip leaning in direction of the East or right side of the page	Desire for healing
	Choice of tulip for flower	Hope for renewal
	Sun placement in the East	Representation of life-force as positive force Hope for renewal

	Three trees	Representation of the deceased (three who died 'before their time')
	Brown scars on trees	Feeling of anger (at trauma of deceased dying 'before their time')
	Trees drawn on left side of the page	Feeling of encountering the unknown
	Lots of white space	Feeling of lack of energy
	Sun drawn incompletely	Feeling of lack of energy
	Drawing placed on the top half of the page	Reflects striving for ideal: transformation and renewal Feeling of need for grounding
9.2	Weeping heart	Representation of the bereaved Feeling of sorrow Acknowledgment of pain
	Use of pink	Feeling that healing has begun
	Eiighteen teardrops	Reflects time (of eighteen months) since the deaths
	Use of soft blue	Feeling that healing has begun (reflects distancing)
	Lots of white space	Feeling of lack of energy
10.2	House in middle of a pastoral scene	Representation of the bereaved Feeling of tranquility
	Pink used for roof of house	Resolution of the loss
	Use of green for trees and grass	Feeling of healing and growth
	Use of brown for house, sidewalk, and earth	Feeling of being grounded and in touch with nature and its cycles
	Large body of water	Feeling of rebirth and transformation Acceptance of nature and its cycles
	Full yellow sun high in center of sky	Representation of life-force as positive force Feeling of balance Feeling of spirituality
	Birds	Representation of spirituality Representation of transformation
	Three birds	Reflects time (of three years) since the death

CHAPTER FIVE
INTEGRATION OF FINDINGS

Introduction

This chapter contains an analysis of the combined elements in the drawings of the bereaved. The first section consolidates the images used by participants to represent themselves, other bereaved, and the deceased, and images used to represent the element of time associated with the loss. These clusters of images are depicted in Table 3 and Table 4, consecutively.

The second section consolidates the themes derived from the individual drawings of all participants as illustrated in Table 1 and Table 2 into a higher abstraction of six metathemes as shown in Table 5 and diagrammed in Figure 11. These six metathemes are then depicted in Table 6 as demonstrating an overall context within which grief resolution takes place.

Combined Elements in the Drawings of the Bereaved

The images used by the participants to represent themselves, other bereaved, and the deceased are listed in Table 3. Seven of the ten participants (No. 3, No. 4, No. 5, No. 6, No. 7, No. 9, and No. 10) have chosen to use human figures to represent either themselves, other bereaved, or the deceased.

Table 3

Images Used by Participants to Represent Themselves, Other Bereaved, and the Deceased

Figure	Image	Representation
1.1	Small orange circle	Representation of the bereaved
1.2	Counter-clockwise spiral	Representation of the bereaved
2.1	Square ice cube	Representation of the bereaved
2.2	Broken circle	Representation of the bereaved
3.1	Female figure	Representtion of the bereaved
3.2	A faucet slowly dripping	Representation of the bereaved
4.1	Stick-like figure	Representation of the bereaved
4.2	X'd out stick-like figure	Representation of the deceased
	Two 'adult' and one 'child' stick-like figures	Representation of the bereaved and family members
5.1	Male figure	Representation of the bereaved
5.2	Male figure	Representation of the bereaved
6.1	Two figures drawn large in proportion to others	Representation of the bereaved and close family member (grandmother)
	Use of stick-figures for one group	Representation of other bereaved family members
6.2	Male figure	Representation of the bereaved
	Image in male figure's head of a figure sitting on a chair with a cane beside it	Representation of the deceased
7.1	Small, dark black circle in center of page	Representation of the bereaved
7.2	Skeleton lying in a desert	Representation of the deceased
	Five cacti	Representation of the bereaved and family members

8.1	Two boats	Representation of the bereaved and close family member (sister)
	Five birds	Representation of those who have been lost
8.2	Tulip centered on page and over-large in proportion to rest of drawing	Representation of the bereaved
	Three trees	Representation of the deceased (three who 'died before their time')
9.1	Female figure	Representation of the bereaved
9.2	Weeping heart	Representation of the bereaved
10.1	Stick-like figure on the west or left side of the page	Representation of the deceased
	Seven stick-like figures	Representation of the bereaved and other family members
10.2	House in the middle of a pastoral scene	Representation of the bereaved

Of these seven, four (No. 3, No. 7, No. 9, and No. 10) have also chosen non-human objects in their representations. Of these four participants, only one, No. 7, has chosen to use an abstract image in his drawing, Figure 7.1. This use of an abstract figure (small, dark circle with spiral-like shading) is not surprising if we take into consideration that this drawing of how the participant felt at the time of the death of his father reflects an overall feeling of being overwhelmed, as if his whole world was affected by the death.

The other three participants to use non-human objects are No. 1, No. 2, and No. 8. Of these three, No. 1 and No. 2 have drawn abstract images. The images chosen by No. 1 to represent her feelings at the time of the death of her mother (Figure 1.1) and three months later (Figure 1.2) are somewhat similar to that of Figure 7.1 in that they too involve circular forms. Figure 1.1 involves the use of a small orange circle, and Figure 1.2, a circle drawn in the shape of a counter-clockwise spiral. Figure 2.2, Participant No. 2's drawing of his most prominent image of what the loss felt like eighteen months after the death of his wife, is also reminiscent of a circle, albeit a broken or fragmented one. Such images are often used as a symbolic representation of the Self which must be defended or protected (Whitmont, 1978; Fincher, 1991).

Images which are used by the participants to represent the element of time associated with the loss are listed in Table 4. Of the ten participants the drawings of four (No. 3, No. 5, No. 7, and No. 9) contain repeated objects which can be linked to the element of time. Of the six

Table 4
Images Used by Participants to Represent the Element of Time

Figure	Image	Representation
3.2	Three drops of water	Reflects time (of three years) since the death
5.1	Five black lines	Present loss triggers past loss (of sexual assault five years previously)
5.2	Five lines and five arrows	Present loss triggers past loss (of sexual assault five years previously)
7.2	Three drops of fluid	Reflects time (of three years) since the death
9.1	Five drops of blood	Reflects five years in role as mother
9.2	Eighteen teardrops	Reflects time (of eighteen months) since the deaths

drawings reflecting the element of time (Figure 3.2, Figure 5.1, Figure 5.2, Figure 7.2, Figure 9.1, and Figure 9.2) by these four participants, four (Figure 3.2, Figure 7.2, Figure 9.1, and Figure 9.2) involve 'drops' of one type or another. Fincher (1991) describes drops in a drawing as related to human tears or blood which falls in drops. She states that if drops of any kind appear it is helpful to ask oneself, "What do I need to cry about?" (p. 123).

The only participant whose drawings reflect an element of time not to use 'drops' of any sort is No. 5. In his first drawing, Figure 5.1, the participant has drawn five black lines to illustrate the falling boot. This use of the five black lines and the idea that the unit of time reflected in his drawing, Figure 5.2, is represented both by five arrows, and five lines linking the Bird of Prey with the dripping heart to the hole in the figure's chest, seems appropriate if we consider that it has been five years since the earlier sexual assault. The element of time in his drawing, then, appears to act in a compensatory fashion to his conscious attitude that he did not allow the assault to affect him because it was not socially acceptable. Thus the loss of his father has triggered the earlier unfinished business of the sexual assault. As Furth (1988) suggests, repeated objects in a drawing, besides relating to important events, are frequently significant in relating to units of time.

The process of grieving as reflected in the drawings of the participants is illustrated in Table 5. This process is initially one of a state of shock. Simos (1979) tells us that even an expected loss,

Table 5
Metathemes and Themes Abstracted From All Participants' Drawings

Metatheme	Theme	Figure
Shock	Feeling of shock	5.1, 9.1
	Feeling of disbelief	9.1
	Feeling of being caught unaware	5.1
	Feeling of being unprepared	5.1
	Feeling of loss as unexpected	5.1
	Feeling of paralysis	7.1
	Feeling of numbness	4.1
	Feeling of dissociation	3.1
Anxiety	Feeling of anxiety	1.1, 3.1, 6.1, 7.1, 8.1, 1.2
	Feeling of suspense	1.1, 6.2
	Feeling of threat or fear	5.1
	Feeling of danger	5.1, 8.1
	Feeling of encountering the unknown	5.1, 8.1, 1.2, 7.2, 8.2
	Feeling of unknown force as threatening	2.1
	Feeling that unknown, outside force is in control	2.1, 9.1, 5.2, 7.2
	Representation of life-force as negative force	7.2
	Feeling of disintegration	2.2
	Feeling of loss of Self	7.1
	Feeling of having lost a part of one's self	4.1, 9.1, 2.2, 5.2, 8.2
	Feeling of separation	6.1, 10.1, 4.2
	Feeling of isolation	7.1
	Lack of identification with other bereaved	6.1
	Inability to communicate feelings	5.1, 5.2
	Feeling of confusion	7.1, 7.2
	Contradictory feelings	5.2

	Present loss triggers past loss	3.1, 5.1, 3.2, 5.2
	Feeling of not being in control	5.2
	Feeling of loss of control	2.1, 3.1, 1.2
	Feeling ungrounded	3.1, 5.1, 7.1, 5.2
	Feeling of need for grounding	5.1, 10.1, 4.2, 5.2, 8.2
	Feeling of need to return to center	7.1, 1.2
	Attempt at containment	2.1
	Feeling of vulnerability	8.1
	Feeling whole world is affected by loss	5.1, 7.1, 8.1, 9.1
	Feeling of being overwhelmed	1.1, 7.1, 8.1, 9.1
	Feeling of powerlessness	3.1
	Feeling of ineffectuality	5.1
	Feeling of helplessness	1.2
	Feeling of insufficient support	1.1
	Feeling of burdensome responsibility	6.1, 8.1
	Feeling of despair	9.1
	Feeling of desolation	7.2
	Feeling of death and decay	10.1, 4.2, 7.2
Control	Need for control	5.2
	Ned for control of world	5.1
	Need to control other	4.2
	Need to control feelings	2.1, 3.1, 4.1, 5.1, 6.1, 4.2
	Need to keep unknown and unexpected at bay	5.1
	Refusal to acknowledge reality of loss	3.1
	Need to emphasize deceased is gone	4.2
	Control of feelings through intellect or rationalization	5.1, 8.1, 5.2

	Control of feelings through over-reliance on rationalization	4.1, 4.2
	Control of feelings through over-reliance on dogma	4.2
	Reflection of lack of feeling	10.1
	Desire for withdrawal or distancing	2.1, 8.1
	Feeling of distancing or withdrawal	6.1, 10.1
	Reflects striving for ideal: desire for closure on grieving	5.2
	Reflects striving for ideal: transcendence of loss	10.1, 4.2
	Desire for healing	4.1, 8.1, 8.2
	Feeling of being focused on future	8.1
Unfinished Business	Feeling of unfinished business	5.2
	Feeling of identification with the deceased	6.2
	Feeling of loss	6.2
	Feeling of pain	6.1, 5.2, 6.2, 8.2
	Feeling of sorrow	9.2
	Feeling of anger	8.2
	Feeling of guilt	7.2
	Feeling of 'being 'stuck'	3.2
	Feeling of depression	3.1, 2.2, 3.2
	Feeling of lack of energy	4.1, 6.1, 10.1, 2.2, 3.2, 4.2, 8.2, 9.2
	Feeling of psychological or physical weakness	3.2
Healing	Feeling that healing has begun	9.2
	Acknowledgment of pain	9.2
	Hope for renewal	8.2
	Reflects striving for ideal: transformation and renewal	8.2

	Representation of life-force as positive force	8.2, 10.2
Growth	Feeling of healing and growth	10.2
	Feeling of tranquility	10.2
	Feeling of being grounded and in touch with nature and its cycles	10.2
	Acceptance of nature and its cycles	10.2
	Feeling of rebirth and transformation	10.2
	Feeling of balance	10.2
	Feeling of spirituality	10.2
	Representation of spirituality	10.2
	Representation of Transformation	10.2

particularly in regard to death, can result in shock. Tagliaferre and Harbaugh (1990) state that shock or numbness may be a defensive first reaction, an attempt at avoiding the intense pain of loss. Such a reaction is temporary, however, and what follows is a state of what is best described as a disintegration or disorganization of the psyche, that is, anxiety. Feelings of separation and isolation, of having lost touch with the core of one's being, of one's Self, or even of having lost a part of one's Self, of being powerless, helpless, vulnerable, and even of being overwhelmed, produce a state of threat, of fear, of anxiety. One feels as though one has encountered some unknown force and that one is not in control. One feels unable to cope, unable to meet one's responsibilities, even unable to communicate one's feelings. Old losses are triggered. Confusion and contradictory feelings abound. There may occur a need to return to the center, a need for grounding.

As "all drawings lead to the individual's psyche or unconscious content" (Furth, 1988, p. 241), it is important to remember at this point that the feelings which are reflected in the images and symbols contained in the participants' drawings do not always derive from conscious awareness. At times the mind cannot deal with personal crises and it shuts out of awareness that which would be too disturbing. Simos (1979) tells us that according to psychoanalytic theory, this process of denial "is an unconscious defense used to reduce, avoid, or prevent anxiety" (p. 61). Some denial is necessary, as Elisabeth Kubler-Ross (1969) has demonstrated in her discussion of the initial stage of

grieving. It can serve as a temporary moratorium "to protect the individual from psychic trauma which might otherwise be overwhelming" (Simos, 1979, p. 62). One such form of denial can be seen in the images and symbols in Figures 1.2, 2.1, and 7.1 as an attempt at containment or a need to return to the center. At this point in the grieving process, the unconscious projects compensatory images of containment and centering to the individual's feelings of anxiety.

While some denial is necessary then, denial which goes on for too long can inhibit the healing that must occur if the individual is once again to embrace life and establish new relationships:

> The grief process must include a period of intense distress and pain associated with the release of feelings connected with the loss, a going with or yielding of the grief process rather than resistance to it (Simos, p. 57).

Under the metatheme, Control, we see just how intrinsic to the grief process is the need to resist or deny the pain and anxiety accompanying loss. Whether the method of denying the anxiety occurs through the need to control others, one's world or one's feelings, through distancing or withdrawal, through rationalization, through a focusing on the future, or even a desire for closure on grieving -- whether through a desire for healing or transcendence of the loss -- a lot of energy goes into such control.

These themes of control, then, help us to see the compensatory function that the images in the drawings serve in relationship to the

conscious stance of the participants as discussed in the Personal Information section for each individual. It is here that we see the self-regulating function of the psyche at work in the drawings of the bereaved. When the conscious attitude is too one-sided, as is seen in the comments of Participant No. 5 with respect to the loss of his father ten months previously, "You gotta get over this sooner or later, you might as well start now. . . . The show must go on and the show did", and to the loss associated with the sexual assault of five years previously that he did not allow to affect him because "it was not socially acceptable", it is easy to see how the pain and anxiety conveyed by the images in his drawings contradict what he has to say. The feelings which he is unable to consciously acknowledge are nevertheless projected onto his drawings just as are his attempts at control of those feelings.

The individual for whom control is of paramount importance, who denies his or her feelings, who is not able to acknowledge, accept, and experience the pain which accompanies loss is one for whom there will always remain unfinished business. While the individual may not be consciously aware of the profound effects such unfinished business may have upon his or her life (see in particular Figure 5.1 and Figure 5.2), the effects nevertheless exist. Of the drawings listed in Table 2, eight out of ten indicate one or more themes of unfinished business. Out of these eight, five reflect the theme, A Feeling of Lack of Energy, two of which appear to reflect severe depression (Figure 2.2 and Figure 3.2). For such individuals then the emotional energy which would be

released through the catharsis of feeling remains tied to the lost object.

If, however, the individual is able to acknowledge and accept the feelings associated with his or her loss rather than attempt to control them, the energy needed for healing is eventually released. Associated with the metatheme, Healing, are such themes as the feeling of being in touch with the life-force as a positive force and of hope for transformation and renewal. Hope, like anxiety, is an emotion that relates us to the future (Kast, 1991). Kast states that "basic trust -- trust in ourselves and others, trust in life -- underlies and supports active hope" (p. 153). Perhaps the individual who has chosen to face the anxiety and pain surrounding bereavement, rather than run from it, has learned that he or she will not be overwhelmed and thus can develop the trust so necessary to reach out to life and develop hope in the future.

The individual who has accepted loss and separation, who has experienced healing through the catharsis of emotion, can be said to have taken leave of the deceased. As Kast (1988) tells us, "Only mourning can bring about transformation; it enables us to truly take leave and prepares the individual for new relationships" (p. 145). Transformation of a loss "involves the person placing the loss in a context of growth, life cycles and the view that grief is a unifying rather than alienating human experience" (Schneider, 1984, p. 75). We see such transformation at work in the last of the metathemes, Growth. The themes contained within this metatheme are derived from participant No. 10's second drawing, Figure 10.2. It is obvious that this individual

has experienced a transformation, what is termed metanoia, a change of heart. From a woman experiencing separation, distancing from her feelings and a desire for transcendence, we see movement to someone who is in touch with something transcendent, something larger than self. There is not only a sense of healing, but a sense of growth, of being in touch with nature and its cycles, of rebirth, spirituality and transformation. This overall process of bereavement, which can be seen then as a movement from a state of shock to a state of growth, as derived from the six metathemes abstracted from all participants' drawings and illustrated in Table 5, is diagrammed in Figure 11 for easy reference.

The six metathemes derived from the participants' drawings in terms of where each participant is with respect to the resolution of the grief process are shown in Table 6. In his discussion of bereavement and the stage theories of grief, Aiken (1991) cautions that such theories are "best viewed as descriptive accounts of emotional reactions experienced by grieving people rather than fixed sequences through which all bereaved people must pass on their way to recovery" (p. 261). That the bereaved do not necessarily complete one 'stage' of grieving before passing on to the next was demonstrated in Table 5. There is some overlap between the different metathemes and, consequently, the different stages of grief resolution for each participant. Thus the best indicator of where any one participant is 'at' in the grieving process appears to be indicated by the phase or metatheme reflecting the

Figure 11. The grief process as abstracted from the symbolic language of all participants' drawings.

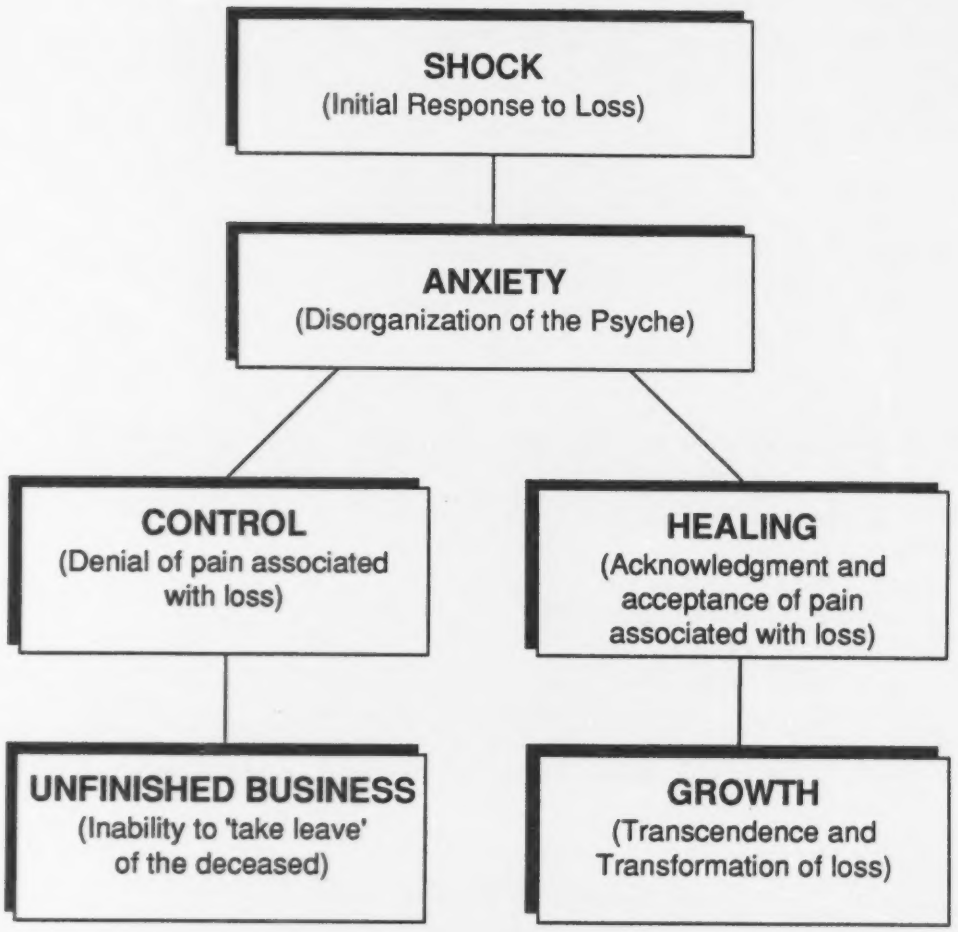


Table 6
Metathemes Abstracted From All Participants' Drawings In Relation To Resolution of the Grief Process

Grief Process	Metatheme	Participant
Unresolution	Shock Anxiety Control Unfinished Business	1, 2, 3, 4, 5, 6, 7
Partial Resolution	Healing	8, 9
Resolution	Growth	10

highest level of recovery in terms of grief resolution as contained within the symbolic language of his or her drawings. A good example of this overlap is seen in Figure 8.2 which contains not only themes belonging to the metathemes of Anxiety, Control, and Unfinished Business, but also to the metatheme, Healing. From this overlap it is possible to see the importance of understanding how the symbolic language of a drawing may function in a compensatory fashion with respect to the conscious attitude of the individual. Thus while Participant No. 8 stated that she dealt with her losses by keeping busy with her studies and by supporting other family members, the images within her drawing reveal Unfinished Business in the form of feelings of pain, anger, and lack of energy. While it is important to take into consideration such feelings, it is just as important to realize that there are also images related to hope for transformation and renewal. If we juxtapose the symbolic language of Figure 4.2, which does not contain themes related to anything *but* Anxiety, Control and Unfinished Business, with that of Figure 8.2, we see that what might be considered as an indicator of hope, that is the striving for transcendence of the loss, is no more than another form of control -- a wish for escape -- for Particpant No. 4, whereas the striving for transformation and renewal revealed in the drawing of Participant No. 8 reflects an orientation to the future that is born of hope, not anxiety.

Of the ten participants who took part in this study it appears from the metathemes derived from the symbolic language of their drawings that only one (No. 10) has resolved her grief and two (No. 8 and No. 9)

have partially resolved their grief. Seven of the ten participants (No. 1, No. 2, No. 3, No. 4, No. 5, No. 6, and No. 7) are still in a state of unresolution. Of the five participants whose loss occurred three years previously (No. 3, No. 4, No. 6, No. 7, and No. 10), only one (No. 10) appears to have resolved the grief process.

It appears from working with the symbolic language of the participants' drawings that the old adage, "Time heals all", is not always applicable to the grief process. What the themes derived from the drawings indicate is that the most important factor in grief resolution is a willingness to acknowledge, accept and experience the pain of a loss rather than attempt to control the pain. Denial and hope are two sides of one coin. Energy taken up by denial cannot be released for healing and transformation.

Summary

The procedure of extracting themes from the symbolic language in the drawings of the bereaved as a method of distinguishing where individuals might be at in the grieving process appears to be valid as the findings of this study do indicate that the themes differentiate between the different stages of grieving. As the metathemes which were derived from the themes are replicated across clients in terms of an overall movement from a state of unresolution to resolution of grief, the method can be seen to be reliable although somewhat subjective. This subjectivity was compensated for by having another therapist, experienced in bereavement counselling, ascertain whether or not the

drawings indicate a movement toward grief resolution. One hundred percent consensus was reached on which drawings indicate unresolution, partial resolution, or resolution of grief.

CHAPTER SIX
REFLECTIONS AND IMPLICATIONS FOR THERAPY

Reflections

The use of symbolic language in drawings to help the bereaved become aware of unresolved grief issues has important ramifications for therapy. The client often comes to therapy feeling 'stuck' and unable to bring about change. Because of the power of symbolic language to mediate the transcendent function or to bring about communication between conscious and unconscious, the use of drawings appears particularly appropriate for effecting change. Work with drawings has the advantage of focusing more on internal psychological events than on overt behavior. Whitmont (1969) states that "the basic or original unit of mental functioning is the image" (p. 28). Jung (1969) believed that "image and meaning are identical and as the first takes shape so the latter becomes clear" (p. 414). The image or symbol, then, becomes a visible sign of an invisible reality (Kast, 1992), but a reality, nevertheless.

Contained within this invisible reality and revealed through the symbolic language of drawings are "not only our current difficulties, but also our unique potentials in life" (Kast, p. 27). As Bach (1990) has stated in her work with severely ill children, both the problem and the healing means to the problem are in the individual. With this in mind then it is not difficult to see the potential use of drawings in working with bereavement as two-fold: diagnostic and therapeutic. Before either is

possible, though, we must remember, as Kast (1992) tells us, the most important aspect of working with drawings is that the symbol is perceived, developed, and then interpreted.

There is an inherent danger in the interpretation of drawings, however: although the images do transmit knowledge, it is "not through the intellect but through the effect of the image upon feeling and intuition, thus mediating another, perhaps deeper or more profound kind of knowing than the intellectual one" (Whitmont, 1978, p. 47). For the therapist used to working cognitively -- or even for the client whose approach to problem-solving is intellectual and 'objective', trusting intuition does not always come easily; nevertheless, Kast (1992) reassures us that from her work with symbolic language and the unconscious it is typical that "we are satisfied once a particular interpretation makes sense to us emotionally" (p. 12).

It is only through emotional acceptance that the energy inherent in the symbol can be released. The symbol can be taken as a representation of underlying complexes. The task for all individuating persons is to be conscious of our complexes. The danger in not being aware of our complexes is that when we react to current life situations we are also reacting to all other similar situations we have previously experienced: "Complexes are brought about not only by major traumatic events, but also by the recurrence of minor events that hurt us" (Kast, p. 35). This tendency for a major complex to be constellated or triggered

through minor events has powerful implications for therapeutic work with unresolved grief issues.

Implications for Therapy

> Losses have the potential for both growth and retreat; movement and stagnation; and affirmation of life and resignation (Schneider, 1984, p. 48).

It is typical of human nature that loss -- even the anticipation of loss -- is experienced as anxiety. Loss is, nevertheless, part of our existential condition. As such then, while loss of a loved one may appear at first as a threat to self, the task of mourning is to accept that the loss is a part of the natural condition. For the therapist working with the individual who comes to therapy unable to accept the pain and reality of the loss, the task is to facilitate movement from a state of unresolution to resolution. For this to occur the client must be assisted in recognizing that he or she has the ability to choose (Yalom,1980). Meaningful choice is not possible without awareness and insight. Awareness and insight do not always come easily. "Almost all of our difficulties in life come from having too narrow a consciousness to understand them" (Hannah, 1981, p.7). What is needed is a widening of consciousness. The use of drawing and symbolic language, with its opportunity for accessing the inner wisdom necessary for healing, has a particular advantage in the widening of consciousness:

> Images that are mentally painful become tangible and are easier to confront once they are drawn. We can relate to

> the artistic product and detach ourselves from the problem by simultaneously looking at and working on it. We cease to identify with the problem and the first step toward coming to consciousness has been taken (Kast, 1992, p. 20).

For the therapist working with the images contained in a client's drawing, it is very important to realize that although therapeutically the use of symbolic language in accessing inner wisdom can be applied to a wide range of indiviudals we must first "examine concrete life conditions and then deal with the hidden meaning" (Kast, p. 16). Although it is helpful to be aware of symbols and themes which emerge in the drawings of the bereaved, "the analyst should not rely exclusively on symbolic interpretations derived from a dictionary of symbols, nor go to the opposite extreme and completely devalue this approach" (Furth, 1988, p. 36). The therapist must remember at all times that the client is an individual.

It is precisely because each client is an individual that the therapist must also consider that the use of drawings in bereavement work will be more appropriate or useful for some clients than others. One type of individual for whom bereavement work with drawings may be particularly well-suited is the introvert who may be uncomfortable with group work. Bereavement work utilizing drawings may also be very potent with clients who tend to deal with life from an intellectual or cognitive perspective. The power of the image to elicit a response of the 'heart' rather then merely the 'head' may help such individuals to bypass their

rationalizations. Conversely, drawings can also be useful with clients who experience cognitive or emotional deficits.

One specific technique which could be implemented both diagnostically and therapeutically would be to have the client keep a grief journal of drawings as the psyche works through grief issues. Furth (1988) states that a series of drawings is more indicative of where an individual might be at psychologically "since a given drawing most often expresses psychic activity at the point in time in which it was drawn" (p. 36). Bach (1990) also tells us that a series of drawings allows us to see whether "'movement' continues in the same direction, changes, or even reverses" (p. 39). Drawings can also be used to help the client re-work the events associated with the death or, for the client who appears unable to experience hope, to formulate an image of the future which has the potential to facilitate the belief that such an image can indeed one day be a reality.

Concluding Remarks

The use of drawings in working with individuals who have lost a significant other has the potential to reveal where healing must occur. Clients may need to be helped to become aware of what unfinished business they need to work through. If used with a respect for the client as an individual and as a whole person, drawings may not only help the client with unresolved grief issues to become aware of and accept the losses which accompany bereavement, but also to transform those very losses so that they become an opportunity for growth.

Final Comment

The process of conducting this research project has been a valuable learning experience. As a student in the counselling program with a particular interest in Jungian Psychology I have found the analysis involved in this study to be directly relevant to my future career plans. I have always been amazed at the power of the image to effect. This is as true of therapy as it is of paintings, photography, poetry, and even cinematography. This research study has provided me with more tools with which to work in my counselling and encourages me to continue investigating and learning about that 9/10 of the iceberg that lies underwater, the meaning that lies beyond words, the realm of the unconscious whose gifts, when explored, enrich and expand our consciousness.

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APPENDIX

Counselling for Personal Loss Interview Schedule

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Part One: Initial Visit

This visit focuses on the present state of the individual being interviewed. Your task here is to have the interviewee take the Myers-Briggs Type Indicator first and then complete two drawings. The first drawing should be a current visualization (image) of death and the second the individual's most prominent image of what the loss feels like today. You will need a set of eight colored pencils and two sheets of 8 1/2 x 11 blank white paper for this task. Allow the client time to comment upon his or her drawing. You could start by saying, "I don't know much about drawings, but I was wondering if . . . ". This session should take approximately one and one-half hours.

Part Two: Major Loss Interview

This interview focuses on the loss and the period of time immediately surrounding the death. Once the interview questions have been completed, your task is to have the individual take the MBTI as he or she would have at the time of the loss. Next have the interviewee do two additional drawings. Introduce the first drawing by saying, "Now that you are re-experiencing some of those feelings, draw the most prominent

visualization (image) of death that you had back then." When this is done say, "Now please draw a picture of the most prevalent image of what this loss felt like." Use the same materials employed during the initial visit. Once again, give the individual time to comment upon his or her drawing. Allow approximately two and one-half hours for this interview.

N.B.: Any affirmative answers must be developed, amplified, and described.

History:

1. What happened?
2. How long has it been since the death?
3. How did the person die?
4. Did you have any forewarning?
5. What happened to your family during, and as a direct result of, the loss?
6. What losses did you experience five years previous to the death of your loved one?
7. How would you describe your relationship during the past three years with the deceased?
8. Other than losing your loved one, what do you perceive as your biggest loss?

Emotional Reactions:

•Anger

1. What made you most angry at the time?
2. How did you deal with your anger?

•Fear

1. What were your three biggest fears?
2. How did you deal with those fears?

•Guilt

1. What did you feel most guilty about at the time?
2. How did you deal with this guilt?

Psychological Reactions:

1. Did you have any unusual physical or mental (psychic) experiences?
2. Has the deceased ever visited you? Explain.
3. Did you have a recurring dream during this period? If so, describe.
4. Did you ever have a dream that in retrospect (or at the time) appeared to be a warning of the loss? If so, describe.
5. Do you feel your body let you down? How?
6. Did you become ill? With what? When did it start? For how long?
7. Did you see a doctor? If so, what was done?
8. What did you have most trouble with in your grieving?

9. What negative (shadow) things did you learn about yourself that you didn't know about before the loss?
10. What really upset you?

Support:

1. Did you feel that you had to support anyone? What was that like for you?
2. Who were your major support people?
3. Were they the people you expected them to be?
4. Do you feel that you received the kind of support you needed? From family? Friends? Colleagues or peers? Clergy? Doctors? Other professional support people?
5. What type of support was most helpful?
6. What did you need most that you did not get?
7. Who let you down most, and what did they do or not do?
8. What did people say or do that you found most irritating or upsetting?

Part Three: Debriefing Session

The purpose of this interview is to check out whether your work with the interviewee has stirred up any unfinished business and to provide feedback about psychological type and grief counselling, as appropriate. Be sure to address the following issues during this debriefing session. Allow approximately one and one-half hours for this visit.

1. To what extent do you feel that you have dealt with your grief?
2. Do you have any unfinished business? If so, what?
3. Are you having any difficulty sleeping now?
4. Are you experiencing any dreams that you feel are related to the loss? Describe.
5. Are you still angry? Afraid? Guilty? If so, about what?
6. Do you need some help now? If so, what?
7. How long did it take before you began to see some positive things happen?
8. What personal strengths helped you through this?
9. Where do these strengths come from?
10. What have you learned about yourself as a result of this loss? How have you grown?
11. What have you learned about the process of losing someone you love?
12. What has been your experience with this interview? What was it like for you?

CONSENT FORM

I, _____, hereby give consent that my case study material from the Counselling For Personal Loss Interview Schedule, including drawings, poetry, and dream transcripts, can be used, in whole or in part, for teaching, research, and publication purposes, by Frederic J. Boersma, Ph.D., University of Alberta, and/or his students provided that anonymity is maintained. I understand that this will be used to help further knowledge and understanding of the bereavement process. I further acknowledge that if I choose to opt out of this agreement, I retain the right to do so at any time, and that if I should need bereavement counselling resulting from the interview, I can contact Fred Boersma at 492-4761 or Constance Gagnon at 483-2655 for assistance.

Name: _____

Witness: _____

Date: _____ _____

•copy for client
•copy for file